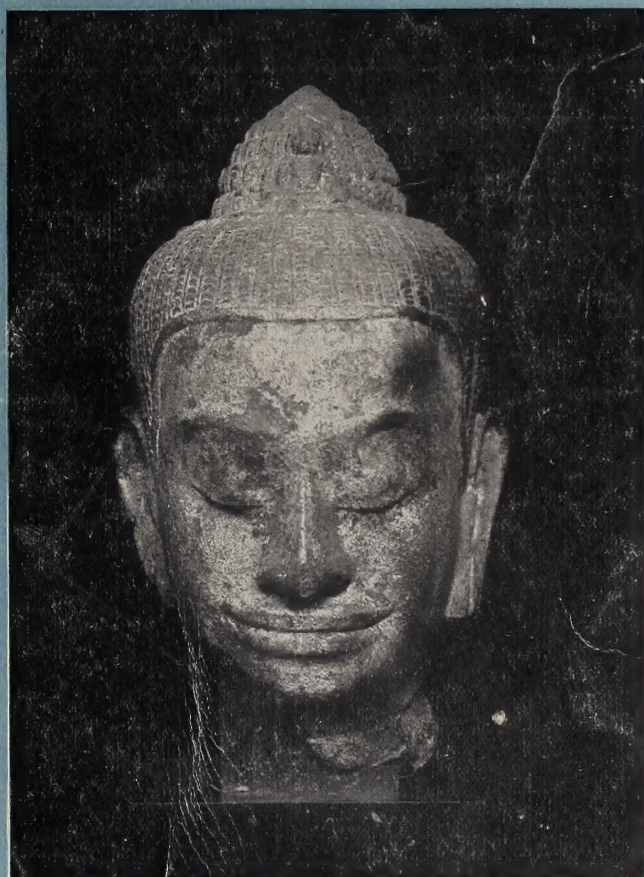


THE ARTS

VOL. III, No. 3

MARCH, 1923



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Concerning Our Contributors

William M. Ivins, Jr.

Mr. Ivins is curator of the Print Department at the Metropolitan Museum. The reason why his essay on Daumier in the February ARTS met with enthusiastic appreciation is because, in such work, Mr. Ivins makes an important addition to the literature of art.

Allen Tucker

Mr. Tucker is known as a painter more especially, but his writings on art reflect a sensitive vision and a cultivated mind. In his tribute to the late William H. Goodyear he shows himself a sound student of Gothic art.

Alan Burroughs

The son of a distinguished painter, Bryson Burroughs, and a sculptor of rare ability, the late Edith Woodman Burroughs, Alan Burroughs has been brought up in art. It is second nature for him to think about the ideas which interest the painter and the sculptor. Mr. Burroughs is art critic on the *New York Sun*.

John Dos Passos

The author of "Three Soldiers," and "A Pushcart at the Curb," has just sailed for Spain, and will contribute to THE ARTS from that country. His interest in painting and sculpture is not, however, purely literary, for Mr. Dos Passos is a painter, as well as a novelist and a poet.

Alexander Brook

One of the most distinctive of the younger American painters, Alexander Brook, writes of contemporary art, not from a distant peak, but as an active young worker immersed in problems of modern art. Modern art is not an interesting theory for him. It is his life.

Ananda Coomaraswamy

Dr. Coomaraswamy, author of "The Dance of Siva," and other books, is Keeper of Muhammedan Art at the Museum of Fine Arts, Boston. He has both learning and vision.

Walter Pach

The first article that appeared in this country on Cézanne was by Walter Pach. He has always followed closely the development of modern French art. Himself an independent painter, he knows the evolution of the art of the independent spirits in French art.

Hardinge Scholle

One of the staff of the Department of Decorative Arts in the Metropolitan Museum, Mr. Scholle has written about the modern French ceramics being exhibited at the Museum with the clearness of the well-equipped.

Frances Morris

Miss Morris ranks as an expert on textiles, but she is not merely a specialist. She has both the knowledge of the expert and the appreciation of the artist.

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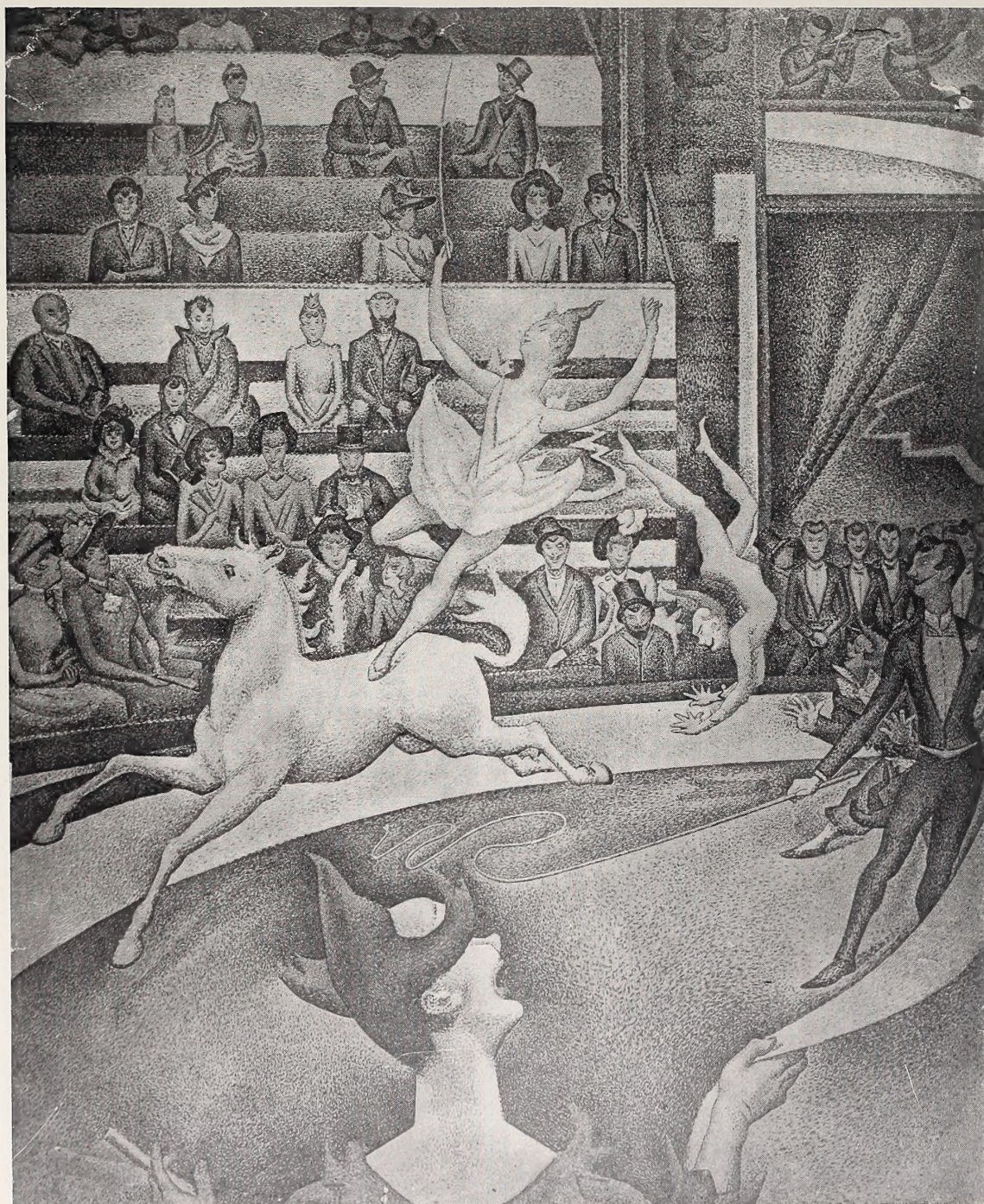
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WILLIAM GLACKENS

By FORBES WATSON

In the April issue we shall publish an essay on the art of William Glackens, illustrated with reproductions from drawings and paintings made during the past twenty years.



THE CIRCUS
Collection of Mr. John Quinn

GEORGES SEURAT

THE ARTS

VOLUME III

MARCH, 1923

NUMBER 3

NO country in the world is as addicted as our fair U. S. A. to that uplifting, sonorous and lovely game called "encouraging art." Vast sums of money, infinite numbers of associations—art centers, women's clubs, friends of this, and friends of that—have been organized for this noble purpose. I don't know who invented the virtuous idea of "encouraging" art, but it is an idea too sweet to be healthy. It implies a certain unpleasant virtue on the part of the "encourager," and makes a duty of delight.

What the artist—the painter, the sculptor, the architect, the composer, the poet—wants is not self-righteous "encouragement" but money, money to buy materials, money to pay his rent, money to be free, to travel, to live and enjoy life. This money he wants to receive, not as patronage or "encouragement" but as fair pay for work well done. The Gothic sculptor was not "encouraged." He was given a job and paid for doing it. People in various cities wanted a good church, a better church than the neighboring city had. They believed the stories of their religion and wished them to be told in stone on the surfaces of the church. They paid the artisans or artists, whichever you prefer, to make the sculptures, and the artisans threw the art in free.

What is needed by the artist is not the "encouragement" of art but the desire for art. Americans are feeling around trying to do splendid things "for art" and actually doing more than is done in any other country, but a great proportion of their amazing generosity, which impels them to give money for this artistic endeavor and for that artistic endeavor, is going to waste because art, or rather their conception of art, has become entangled in a morass of virtues.

The only real encouragement that the artist can have is an unaffected demand for his work. People desire his poems or his pictures and to satisfy their desire they buy them. If you are a painter or a sculptor you know what it means for someone to come into the studio and buy something—not to help you out, not because he is virtuously making a collection, or has been told that your work is a good investment, or his neighbor has a piece of sculpture by you and he wishes to be like his neighbor, not because you are "modern" and he wants to be thought advanced, but because he likes your sculpture and wants it in his garden, or likes your picture and wants to hang it on his wall. When this happens to an artist he knows what it means to feel happy.

With great desire to help, many kind-hearted people, through ignorance and sentimentality, are entangling the relationship of the artist and his public in a network of false values. They are trying to make art virtuous, and art and virtue are not even first cousins. There is no virtue in being an artist and no virtue in liking or wanting a work of art. Any movement that tends to make the artist self-righteous means death to his art, and in many of the righteous movements to "help art" lurks the danger of making both the artist and the "encourager" self-righteous. It isn't virtue but desire that counts in art. The artist desires to make a picture and you desire to possess what he has made, and these two desires meeting, something real happens. What American artists need is less "encouragement" and, in simple, vulgar language, more courage in buying.

FORBES WATSON.



VAUDEVILLE DANCERS

GEORGES SEURAT

GEORGES SEURAT

(1859-1891)

By WALTER PACH

Felix qui sciat rerum causas—Virgil

IN the growth of the world's appreciation of great artists, three stages are usually to be distinguished: first, that of mystery, when the master is understood almost as little by the few who love him as by the many who ignore or dislike him; then, the period when the ideas he expressed have permeated the general atmosphere, when a whole generation is working with them; finally, the stage of full acceptance, when he is ranged with the classics and sought by museums—to relinquish the direction of ideas to the representative of another generation, while around him a new mystery accumulates, which will be penetrated from time to time as artists come to need his teaching.

Cézanne furnishes a ready example of the artist who has entered upon the third stage of appreciation; his followers—those who represent the second period—are still with us. And we have not far to seek for the echoes of that first period when the master was admired by a few great men—Pissarro, Renoir, Monet, Redon and some others—but for qualities quite different from those we now see in him, and from those that the future will find in him. Outside of the small number of individuals who cared for him there was only the measureless contempt and misunderstanding of which the last moanings are dying away today.

For Seurat this first period is equally a thing of the past: born just twenty years later than Cézanne, his ideas are those that the world has been dealing with in recent times, some twenty years after Cézanne's were the expression of the generative force in the minds of men. The period of misunderstanding in the case of Seurat was not marked by so much of hilarity and abuse as that which met the Impressionists and their first successors. The mistake was rather of seeing Seurat merely as a man who continued the work of Impressionism with greater or less ability, instead of recognizing that his theory opens up vistas which were unknown to the great artists of the preceding generation. The typical idea was that expressed by George Moore in "Modern Painting" (published thirty years ago); he speaks of Seurat as a representative of what he calls the universal decadence in French art, going on to specify that it came from the exhaustion of French genius which was, according to him, to

remain sterile for a long period of repose. Quite as far from present-day ideas is Clive Bell's statement in his "Art" where we read that Seurat, like Signac and Cross, produced little else than "polychromatic charts of desolating dullness." Such a verdict is scarcely more wrong than the linking of the three names, as if the artists were of similar value.

Coming to Roger Fry, one's old admiration for him is strengthened by the sincere and eloquent *mea culpa* which he offers in "Vision and Design" for his failure to appreciate Seurat at an earlier time. The first among English writers to do so, as far as I can learn, he points to a just estimate of the great artist. In France the appreciation of Seurat began with Signac. Yet in his "D'Eugène Delacroix à Néo-Impressionnisme," dedicated to the memory of his friend, he speaks chiefly if not wholly of Seurat's rôle in the defining of color-principles which the Impressionists had used in a less developed form.

Félix Fénéon was the first critic to realize that with Seurat a man of great importance had appeared, and in 1886 defended him in a brilliant essay. In 1890 Jules Christophe published, in the leaflets "Les Hommes d'Aujourd'hui," a full statement of the artist's career, then only a year from its untimely end. While M. Christophe's attitude is that of an admirer he cannot restrain a note of doubt as his last word. After reproducing a letter in which Seurat set forth the principles of his art, the writer observes, "It is logical—perhaps too logical."

Such a sentence is clearly the mark of that first period I have described when even those who care most for the work of an artist fail to perceive the real significance of his ideas. It is only today, when the effort of the succeeding generation has clarified our understanding of those principles of Seurat's, that we can see how he pointed the direction that men were to take. Between 1890 and the present time we may note the increasing comprehension of his value in Meier-Graefe's "History of Modern Art," in which that alert critic pays worthy tribute to Seurat's genius. It is recognized in several passages of Elie Faure's "History of Art." The finest appreciation to appear so far, however,

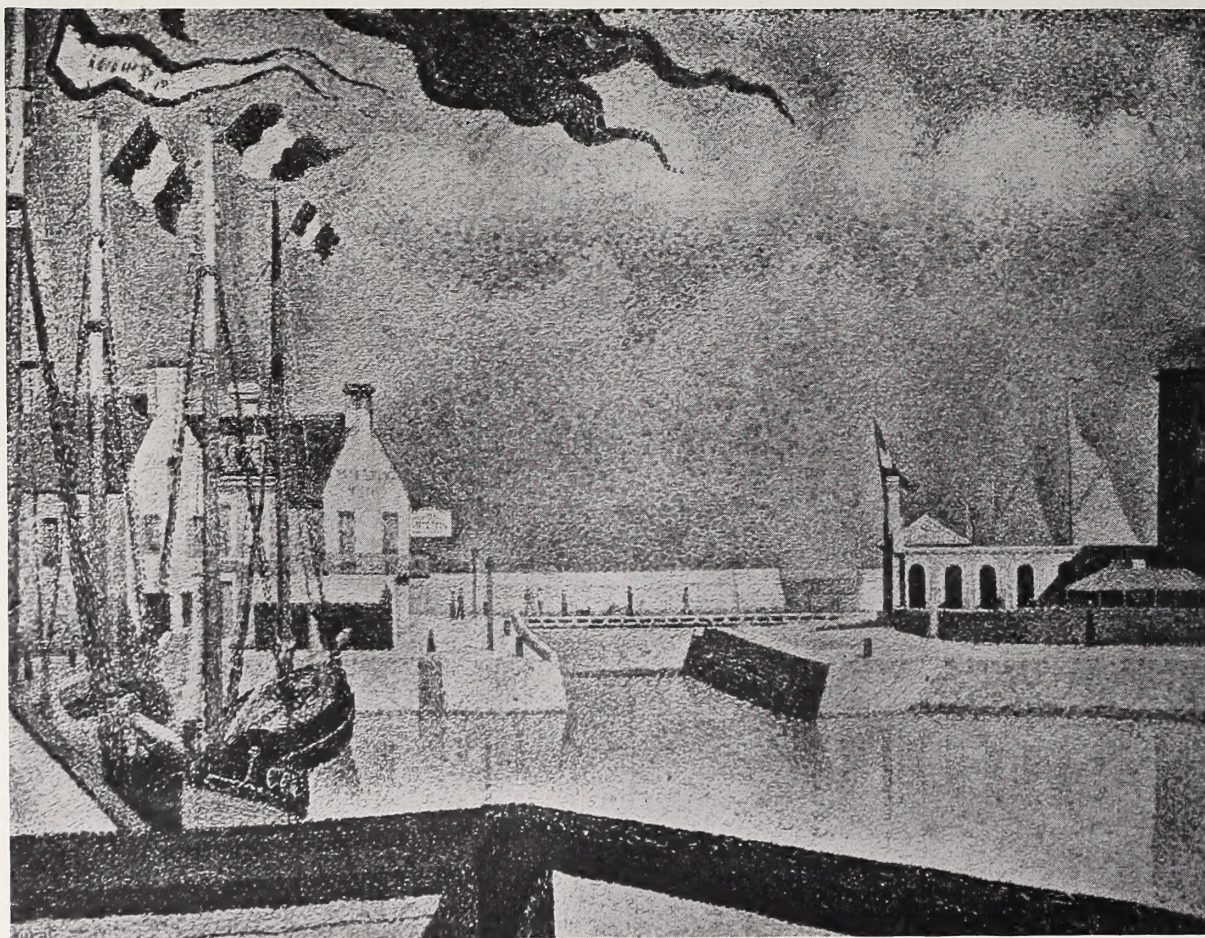
is that which Lucie Cousturier contributed to two numbers of *L'Art Décoratif* in 1912 and 1914, and which has since appeared in book form. Not to pause over the wholly admirable critical passages in Mme. Cousturier's writing, or her penetrating observations on the problems of drawing and color in general, the work will doubtless stand, with the invaluable book by Signac, as the most complete statement as to the life and evolution of the master of the school in which Mme. Cousturier has herself done painting of an exceedingly able character.

My reason for following in such detail the evolution of opinion on Seurat is that the increasingly high estimate of him is the clearest indication of the vitality of his art. Bonington, who died at an early age, as did Seurat, had his chief influence during his life and, long afterward, so careful a critic as C. J. Holmes sums him up as "brilliant and shallow." Seurat, in contrast with Bonington, had but a narrow group of admirers during his life and the reasons for admiration that they give in no way anticipate the idea we have of him today.

We have reached it through what must always

be the most important commentary on an art—its effect on the workers of a later time. Viewed from the standpoint of today one sees how sharp a distinction is to be drawn between Seurat and the other Neo-Impressionists, how misleading is the easy habit of bracketing the names of Signac and Seurat—with their alliteration like those of Manet and Monet, or Delacroix and Delaroche.

The ideas which Signac (a "*tapisserieur prestigieux*," as Elie Faure calls him) has used so steadily in his work and has given to those whom he has influenced are the ideas of a colorist. The true successors of Seurat are the men who have worked at the problem of form. The effort of the twentieth century has been above all toward a deeper acquaintance with the properties of solids, and it is this research that makes us see, as we could not see at an earlier time, the deepest value of Seurat's art. Through all his drawings (some four hundred of which have been preserved), through the paintings and through the studies that led up to the paintings, the same purpose appears always more pure and insistent: the extricating of essential, ex-



THE PORT

GEORGES SEURAT



THREE MODELS
Collection of Mr. John Quinn

GEORGES SEURAT

pressive form from the chaos which nature is when seen by our eyes.

This is the heritage that the generation of today has taught us to recognize in the master's work. Derain, Braque, Picasso, Metzinger (himself a Neo-Impressionist at an early period), and the other men who have profited by Seurat's analysis of form, who have seen that in our day it offered the most fruitful field for development, are the artists who have given what will probably be the final contribution to our understanding of Seurat's importance. It is as an echo of the past that we look upon Renoir's words, as quoted in Vollard's recent book—words that indicate no very great enthusiasm for the younger painter, whom he mentions only as the exponent of a color-theory. And even Matisse, not fifteen years older than most of the Cubists, unconsciously expresses the difference between his viewpoint and theirs in his opinion of Seurat. As fervent an admirer of the artist as anyone alive, he yet withholds from him the fullest title to greatness

as a painter because of the divided brush-work so necessary to Seurat in the study by which he increased our knowledge.

Having observed that quality in the artist's mind through which he affected the future, we must now consider him in his relation to the past. For Seurat, as the true type of the French artist, is part of a great line, deriving from the earlier classics and so fitting himself to carry on their teaching to those who will be the classics of the future. Indeed the time is not far off when we shall see him quite as much in relation with the early schools as with the modern ones. It is after a reference to the old masters that Roger Fry speaks of Seurat's "supreme merits as a designer," and if the association of ideas is at all an accident, we may be certain, considering Mr. Fry's constant relating of the contemporary classics with those of the past, that he would readily admit that the qualities for which we admire the great draftsmen of Florence, the great composers and colorists of Venice, of France



B A T H E R S (1 8 8 4)

G E O R G E S S E U R A T

and of Flanders, furnished his reason for admiring Seurat. We shall see that it was the museums which gave to the artist himself his best training.

Georges Seurat was born in Paris in 1859. His family was well to do and though they never showed any great comprehension of the artist's importance, they at least spared him the struggles that so many others have had to face. At the age of sixteen Seurat left school and entered the Ecole des Beaux-Arts, where he studied for four years, his chief teacher being Henri Lehmann. At this period and for some years afterward, the young painter was without contact with the new ideas of his time, to such an extent indeed, that, as late as 1882 he was unaware of the very existence of the Impressionists. The fact, which we find stated in Signac's book, would be almost impossible to accept did it not come from so early a friend of Seurat's. But if the Ecole was so successful in suppressing all knowledge of the modern masters, it could not, in Seurat's case at least, counteract the teachings of the old masters. Like Cézanne, like nearly every great modern artist, in fact, Seurat haunted the galleries, storing up the impressions of the masters to whom he referred with ease in the conversations of later years and beginning, with the classic works, that inquiry into the processes of art which he was to continue in his own work.

The records of his life are silent as to the particular works which gave him the clue to his ideas of form. Unlike Manet who incorporated in his own pictures his notes from Velasquez and Goya and unlike van Gogh who did the same with Rembrandt and Daumier, Seurat's work permits us only to surmise which masters exercised the greatest influence over him. Signac mentions the names of Rubens and Raphael, Michael Angelo and Delacroix. The classical strain in Seurat's art is so strong, however, that one is constantly tempted to see in his various works a homage to one or another of his great predecessors. Thus among the works that Seurat has left us, a drawing of a woman and child is near enough to Gothic renderings of the subject to contain a direct allusion to some sculpture seen by the modern artist and if the conception of a face in flat profile as in this drawing of Signac is not immediately inspired by the medals of Pisanello, it may, at all events, be placed beside the best of them without suffering by the comparison.

When we come to the basis of Seurat's study of color we are on surer ground. Delacroix was the mentor of the earnest students of the time and Seurat gave him devout attention, following the master's example in the examination of the theories of the scientists as well as the results of the painters.

The books of Chevreul, Helmholtz, Humbert de Superville, Charles Henry and of our Ogden N. Rood of Columbia University were consulted by the painter, who through their aid, arrived at theories which required but little adjustment to harmonize with those of the Impressionists who later became Seurat's personal associates.

It should be remembered that the course of his art had been parallel with theirs in the matter of their common debt to Delacroix and to the theorists of optics. All, moreover, were colorists, carrying on something of the Oriental tradition that comes into European art early in the nineteenth century, and is strengthened by Delacroix's journey to Morocco and later on by the arrival of Japanese prints. It is well known that Utamaro, Hokusai and the other masters of Ukiyoye found among the early Impressionists some of their strongest defenders, and in Seurat's time they completely captivated his friend van Gogh. If Seurat himself remains a European in his vision of nature, his color and also his design show a debt to the aesthetics of the East.

By 1882 he was ready to begin with his first pictures. He had spent a year in military service after leaving the Ecole des Beaux-Arts and then resumed his studies in drawing, varied by days of sketching in the environs of Paris. The practice of making thumb-box studies in oils, which he

began then, was continued till the end of his life. Some of these little color notes attain the importance of complete pictures, for the artist never began even the least of them without a basis of design, and when he worked on them with the divided touch that gave full play to his idea of color, he often gives more than a hint of the fulness of his art. At other times, the small panels serve him only for the notation of some brief effect of sunlight or rain and these sketches, usually done with the mingling brushwork of the older schools, do not permit him to express his ideas as he could in the technique that suited his analytical mind. Already in his earliest canvases he used color according to the laws of contrast, though it still appears in unbroken masses and in the darker tones.

A chance sketch (still in existence) of boys bathing in the Seine supplied the point of departure for the first of those large canvases—six in number—which, with a few smaller pictures, constitute the work of Georges Seurat. "La Baignade" is already, as Maurice Denis has said, a masterpiece. To see the picture today is to accept the year 1884, when it was completed, as one of the landmarks in the history of modern art, for it is with this work that Seurat reaches his maturity. We have, beside the painted studies for it, various drawings of the figures. David never worked with greater severity



IN THE PARK (1886)

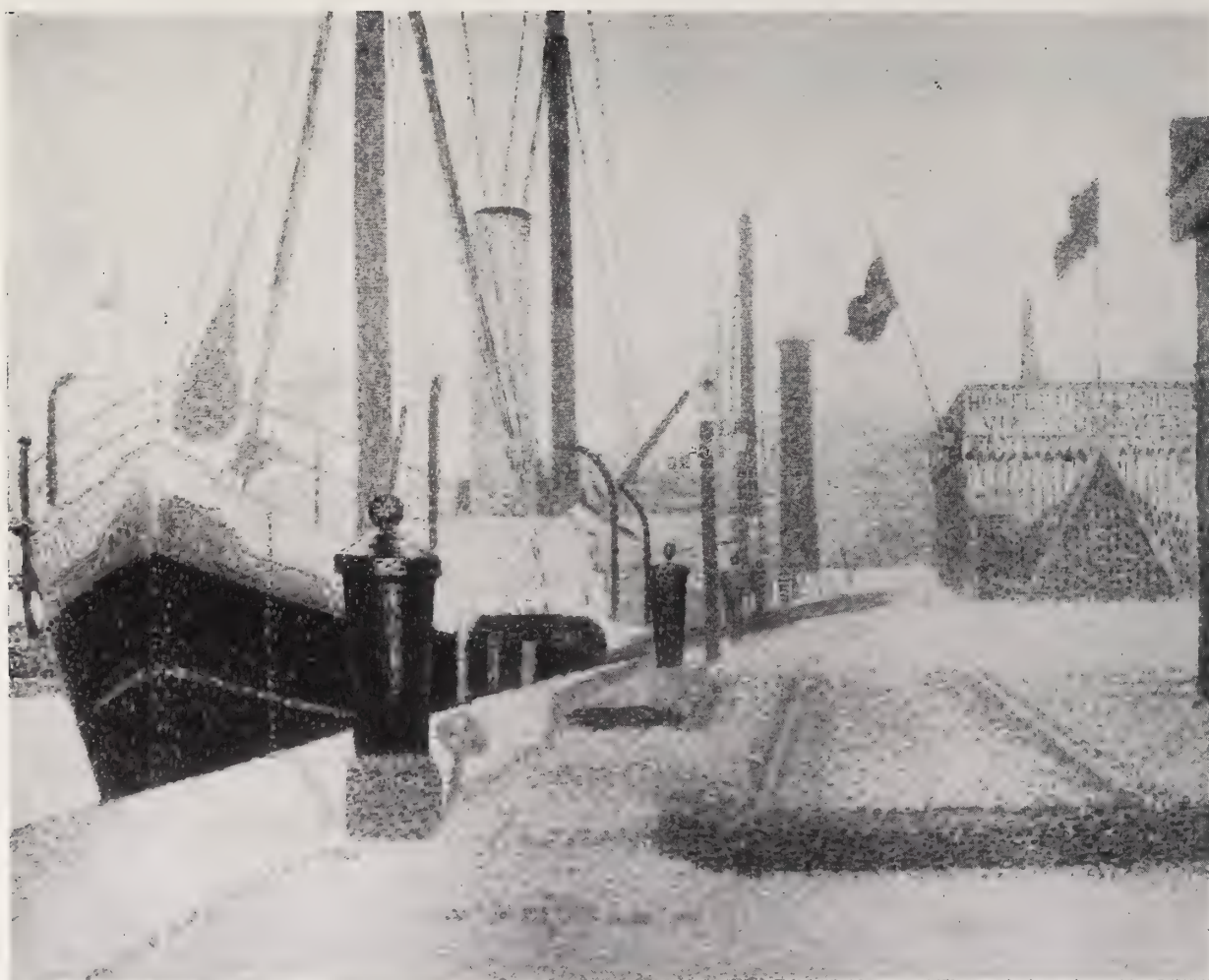
GEORGES SEURAT

than did the man who analyzed these masses and movements till he knew them in their least detail, and yet over some of the drawings there broods the mystery of a Rembrandt. In the finished work it is perhaps Ingres who seems to have inspired the quality of the line, but at once we are led away from thought of that master by the color which, with all the sobriety of its heavy blues and greens, tells of a richer scheme of coloration than any that Ingres could use.

However much Seurat pored over books and reproductions at the libraries, as many as are the masters of whom he reminds us, he is best thought of as a *modern primitive*. He has the freshness of vision, the patience and the sense of perfection of the primitives, and he is as far as they from standing apart from his predecessors. Even at the moment of the "Baignade," when his art seems to spring into existence through a power of absolute creation as, sixty years earlier, Delacroix's had done with the "Dante and Virgil," the artist's debt to

the past is none the less certain. In Seurat's case it was, as we have seen, Delacroix himself who was the initiator of the young master in the theory of color on which this first great work, and everyone to follow it, were based. And beyond doubt Corot, both through his use of the figure and his sentiment for landscape, exerts his influence—by which we can follow the classic line back to Claude and to Fouquet, an ancestor for whose largeness of conception and perfection of finish Seurat offers the closest parallel there is in modern times.

The "Baignade," refused at the Salon of 1884, was shown at the exhibition of the Indépendants which was organized that year. Signac, to-day the president of the Society, was also an exhibitor from the first, and it was because of the similar tendency of their work that the two young men were drawn into their acquaintance at the improvised galleries. Without passing through the official schools where Seurat had studied, Signac had begun at once with the Impressionist painting of his seniors, many of



BOAT AT DOCK

GEORGES SEURAT



LADY POWDERING
Collection of Mr. John Quinn

GEORGES SEURAT



LANDSCAPE

Collection of Mr. John Quinn

GEORGES SEURAT

whom he knew personally. He was therefore ready to initiate his friend into the new methods of obtaining luminosity by oppositions of color. Seurat gave to the problem the full power of what Elie Faure calls his "sovereign intelligence," and in two years carried to its farthest reach the division of color into its component hues and the recombining of those hues in the eye of the spectator. In 1886 he exhibited "Un Dimanche à la Grande Jatte" which Signac and others declare to be the first picture entirely executed in the divisionist technique, also known as *pointillisme*, the distinguishing mark of the Neo-Impressionist school.

Like the "Baignade," the big canvas of the Parisians enjoying their Sunday outing on the island of the Seine grew up from a series of those small outdoor studies which Seurat never ceased to make and from drawings for various personages and details in the picture. Some of these he had exhibited at the Indépendants in 1884, and various experiments in combining them brought him to the

definitive sketch of the whole composition now owned in New York and exhibited at the Metropolitan Museum and on other occasions. It still shows a tendency to brush together the colors whose effect on one another Seurat had determined so exactly. He had already reached his use of a painted band or frame, complementing the color of the adjacent part of the picture. For this device Signac, in his search among Delacroix's writings, finds an explicit anticipation, and cites the great Romanticist as employing it himself in the decorations in the church of St. Sulpice, those glorious paintings of the end of the master's career which offer us his color theory most accessibly and most fully.

From the study for the Grande Jatte picture to the finished work the progression is along the line of definiteness. The paint is applied in detached brush-strokes, each color being so planned for in advance that it was possible for the artist to work almost as does the chemist, adding the requisite

amount of pigment to each space, whether he saw the effect in daylight or whether he painted at night. Could anything be further from the procedure of the Impressionists, with their brief periods of intense observation, their seizing of effects in nature by the accuracy of their eyesight, their reliance on instinct rather than on law! "*Monet est un oeil,—mais quel oeil!*" said Cézanne. The establishing of the laws which govern the relationship between color and light is the phase of Seurat's work that the earlier writers could follow, seeing in it, according to their viewpoint, the decline of art into scientific impersonality or the rise of the artist from fumbling to certitude. It was by such a use of system that the great decorators of Venice were able to cover their enormous surfaces with the vigor and freshness of a sketch. Maurice Denis cites a letter of Paul Veronese's in which a brother of the master is asked to send the pot of paint for blondes. Seurat's return to a schematic and intellectual style, as revolutionary as it seemed at the

moment when sensation and sentiment were most in vogue, represents only a turn in a cycle of tradition to which his classical spirit made him adhere so strongly.

But in that advance toward definiteness, which we have noticed, the question of form is more important even than that of color. Mme. Cousturier gives a clear indication of the precedence of the two qualities in Seurat's work when she states that the painter developed his use of color by the same analysis that he had previously applied to the possibilities of black and white, of line and angle, mass and accent, in his drawings. His last pictures bespeak an even deeper love of draftsmanship than what he expressed at the time when it was almost the sole basis of his art. How, in later years, he thought of all the properties of painting as coordinated appears in Seurat's own statement as to his procedure. This statement, approximately contained in the study of Jules Christophe which has served as the basis for most writing on the great



LE CROTOY
Collection of Mr. John Quinn

GEORGES SEURAT

Neo-Impressionist, is more accurately given in a letter which came to light a few years ago and which I translate entire,—as to its credo—for in another passage of the document, Seurat speaks of details in the previous publication as containing a misunderstanding of his meaning.

Heading his lines with the words "*Esthétique*," he says, "Art is harmony. Harmony is the analogy of contrary elements and the analogy of similar elements of *tone, color and line*, considered according to their dominants and under the influence of light, in gay, calm, or sad combinations.

The contraries are:

For tone, one more clear (luminous) for one more dark:

For color, the complementaries, that is to say a certain red opposed to its complementary, etc. (red-green, orange-blue, yellow-violet);

For line, those forming a right angle.

Gaiety of *tone* is given by the luminous dominant; of *color*, by the warm dominant; of *line*, by lines above the horizontal.

Calm of tone is equality between dark and light;

of color, equality between warm and cold; in line, it is given by the horizontal.

Sad tone is given by the dark tone dominant; in color by the cold dominant; in line by descending directions.

Technique:

Taking for granted the phenomena of the duration of the impression of light on the retina—

Synthesis necessarily follows as a result. The means of expression is the optical mingling of the tones and of the tints (local color and that resulting from illumination by the sun, an oil-lamp, gas, etc.), that is to say, of the lights and their reactions (the shadows), following the laws of *contrast*, of *gradation* and of *irradiation*.

The frame is in the harmony opposed to that of the tones, the colors and the lines of the picture."

The letter dates from the summer of 1890, some seven months before the artist's death, but the ideas it contains date back much earlier. From glimpses we get of him in conversation with his friends, we can see that the principles he lays down had for years been assuming clearer expression in his mind



LANDSCAPE

GEORGES SEURAT

until he could state them like a scientific formula. A silent man, confiding even to his intimates but little of his personal affairs, he was always ready to discuss his theories, and on such occasions would suddenly begin to talk freely and forcefully, seizing a bit of chalk to illustrate—on the floor, if that were most convenient—the effect of one line upon another. We may be sure, however, that it was the explanation of qualities already in his pictures that he was giving—not merely plans for the work he saw ahead of him. In the “Baignade” the general disposition of the lines and masses is already far advanced toward the complete control which he was to achieve in the next few years. The masses are less differentiated from one another, perhaps vaguer in their design than those of “Un Dimanche à la Grande Jatte,” but today no one can look at the use of the horizontal of the bridge with its echoes in the line of the canoe and the shadows on the bank, the various verticals and the oblique lines with their several inclinations, and fail to see that even in 1884 Seurat had consciously used line for its inherent properties, in the way that he describes to us in words, six years later. (*Illustrated p. 164.*)

But without the words his purpose becomes more evident with each new work. The Grande Jatte picture is finer in its articulation, its organization, than is its predecessor, as the higher animals are more wonderful in their complexity than the lower ones. It deals with design in the third dimension, as does a cathedral, and indeed as we look at the perspective of tree-stems and the arch formed by the branches and foliage, we become aware of another step in the unbroken lineage of French art: it is to the Gothic architects that we are carried back, and the great upright figures of the foreground are descendants of those which we owe to the Gothic sculptors. There is the same warm interest in humanity, the same hieratic purity of line and plane that gives to the feeling its reserve and dignity.

The three pictures which follow (“Les Poseuses,” in 1888, “La Parade” and “Le Chahut,” in 1889), are more especially developments of the abstract quality in Seurat’s picture-making. In his last and, I believe, greatest masterpiece, “Le Cirque,” the interest in the people he creates is the thing that leaps ahead, even while his construction advances in firmness and subtlety once more. “Les Poseuses,” a small and complete study for which was shown at the International Exhibition of 1913—the larger work being in a German collection, shows Seurat working in a high key, perhaps to clear away whatever reminiscences of the dark pictures of his early period still appeared in the canvas of the Grande Jatte. His outdoor painting of the time is of the same nature, his preference being for a flat, white light which favored minute observation of differences

of tint and line rather than contrast of illumined passages with those in shadow. And so the “Poseuses” is a kind of polyphony in which one high, clear voice sings with another, as in a Fra Angelico or a Baldovinetti.

More severe in its straight-lined schematism, even more determined to reach a geometrical structure that should stand of itself, regardless of the enveloping chiaroscuro of Seurat’s early work, is “La Parade,” the side-show given outside the showman’s booth at French fairs. In this work and in “Le Chahut” we see the painter most clearly as the man who could isolate a color or a line and decide upon its function in a design, as his letter states. Here also is his fullest anticipation of the state of mind which was to find general expression twenty or twenty-five years later, when the artists were no longer content to use the abstract properties of form and color in pictures still presenting a visual image—when all representation was suppressed so that the idea could be embodied in a design from which all confusion with the thing seen was eliminated. As much as we owe to the great instinct, the classical structure and the profound logic of Cézanne, it is but natural that the genius of the next generation should propose our contemporary problem in terms more nearly those of our time.

And in his final work, Seurat prophesies once more the direction that was to be taken. The great rhythms of “Le Chahut,” followed in lines as pure as those of Assyrian bas-reliefs or of Greek draperies, have become more mysterious; they disperse throughout the whole picture just as the big masses of “La Baignade” become the finer organism of “Un Dimanche à la Grande Jatte.” “Le Cirque” shows Seurat more fully in control of his means than ever before; he has resumed his consideration of darkened space and of distance, his color reaches its ultimate sureness, his design its limit of minuteness—as it balances flying curves with harsh rectangles—and of freedom as he invents a combination of forms such as no work of the past had hinted at. And with this mastery comes his greatest interest in the subject of his picture. We thrill to the fairy grace of the equestrian figure that concentrates the loveliness of all the women whose silhouette Seurat had fixed with his conté crayon; the magical horse, the elegant ring-master and the clowns evoke all of our immemorial delight in public spectacles and—perhaps the most significant detail—each one of the numerous little people in the background is described with an affectionate humor and an exactitude that have no parallel in modern times—to find their equal, one must go back through the centuries to Pieter Breughel, whose grandeur and clarity led me to speak of him in connection with Seurat when the latter’s “Poudreuse” was first exhibited here some



PAUL SIGNAC

GEORGES SEURAT



SINGER

GEORGES SEURAT

two years ago. Perhaps after all the arts of the past that the great modern has recalled, Breughel's is the nearest to his own, both for its æsthetic and for its human quality.

But it is for its faculty for looking toward the future that we must, in conclusion, speak of this work. Today, when a period of abstraction and analysis is merging into one where the visible world is affirming its fascination for the artist once more, we can see with a clearness impossible to his contemporaries, the significance of the last picture of Seurat. As compared with "La Parade" or even with "Le Chahut," it tells us that his increasing control over the æsthetic elements, his always more

perfect conversion into form and color of the amorphous material furnished by the eyes did no more than balance his deepening idea of life. In the early part of 1891, when, for Seurat, could be spoken the words that Mrs. Browning took for the title of her poem, "He giveth his beloved sleep," it was not as the "tired child at a show who sees through tears the jugglers leap" that the artist stopped work on his picture of the circus; it was through clear and eager eyes that he looked at the spectacle, knowing, as he must have known, that his art was a complete one and that the work it forecast, the work that others were to execute, would be built on firm ground.



PERSIAN (1 2 9 5)

Morgan Collection



ARABIC (1250)

British Museum

EARLY PERSIAN PAINTINGS IN AMERICA

By ANANDA COOMARASWAMY

SUBSEQUENT to the fall of the Fatimid dynasty in Egypt, the Arabian artists who had worked for Fatimid patrons, being neglected by the Sunnite Ayyubids, sought a livelihood elsewhere, and the influence of Egyptian art was exerted more strongly in Syria, Mesopotamia and Persia. It is thus that southern influences, combined with less conspicuous Byzantine, and in a few cases a suggestion of Indian, elements, and the inheritance of Sāsānian art, are the sources of Arab painting as it is known to us by a number of manuscripts dating from the end of the twelfth and first half of the thirteenth century. But though we speak of sources, it must be clearly understood that the Arab art of Syria and Mesopotamia at this time is vigorous and self-reliant and highly characteristic. It is essentially practical in purpose, not at all an art for art's sake, but one of demonstration, having for the most part technical and historical interests: only as applied to pottery and glass is it intentionally decorative. Though color is used, it is essentially an art of fluent draughtsmanship with even lines, but restless rather than architectural in quality. It is full of brilliant observation, and altogether secular. It can scarcely be too highly valued, and certainly far surpasses the more generally appreciated Persian art of later periods, however exquisite, accomplished and refined.

One of the earliest examples is an incomplete manuscript of the *Kitāb fī ma'arif al-hiyal al-handasiya* of Abu'l Izz Ismā'il Ibn al-Razzāz al-Ghazārī, of which there are six leaves in the Museum of Fine Arts, Boston, and one in Mrs. Jack Gardner's collection. A great deal of controversy has centered around this manuscript. The guard page bears the name of the Urtuqid Sultān

Nūr ud-Dīn Abu'l-Fath Muhammad of Kaifa and Amida, who died 1185 A. D.¹ Two or more leaves bear devices of a falcon; the designation or title "falcon" (*baighu*) occurs in several inscriptions of the Amida Sultāns and the bird itself, single or double headed, is represented in a number of buildings at Amida, including the Aleppo gate which was restored in 1183.² Later pages of the text show inscriptions running across a cupola, to the effect "Glory to our master the Sultān regnant, al-Malik as-Sālih, asli 'd-dunyā va'd-dīn": *d-dunyā va'd-dīn*, "of state and church" or "world and religion," combined with such honorific words as *nūr*, *nāsir*, and in this case *asli*, being a regular title borne by Urtuqid Sultāns of Amida. Al-Malik as-Sālih is the particular title of Sultān Nāsir ud-Dīn Abu'l-Fath Mahmūd (son of Sultān Muhammad, above mentioned), who came to the throne in 1200-01.

It was for this Sultān that another manuscript of the same work, with illustrations in an identical style, was completed in 1205-06.³

The foregoing evidence suffices to show that the manuscript represented in Boston by seven leaves must have been written at Amida at the close of the twelfth or beginning of the thirteenth century. The occurrence of the names of two regnant Sultāns can be explained in either of two ways: (1) the manuscript was commenced in the reign of Sultān

¹ Sarre, F., and Martin, F. R. *Die Ausstellung von Meisterwerke Muhammadanischer Kunst in München, 1910*, Munich, 1912.

² Berchem, M. van, and Strzygowski, J. *Amida*. Heidelberg, 1910.

³ Wiedemann, E., and Hauser, F. *Über die Uhren in Bereiche der islamischen Kultur*, Nova Acta der Kais. Leopold Akad. der deutsch. Naturforscher Bd. 100 no. 5, 1915.

Wiedemann, E., and Hauser, F. *Über Trinkgefäße and Tafelaufsätze nach al-Gazari und Benu Musa*, Der Islam, Bd. 8, Strassburg, 1918, pp. 55, 268 ff.

Muhammad and completed (at least fifteen years later) in the reign of his second son, Sultān Mahmūd, and (2) the leaves of two manuscripts, one written for Sultān Mahmūd, have been mixed. The latter possibility is obviously the more likely.

Dr. Martin's supposition that the al-Malik as-Sālih of the cupola inscriptions refers to the great Saladin is excluded by the consideration that we can not suppose a Musulman scribe to have made an error in the titles of a contemporary Sultān: so that there remains no evidence to support his view that the fine portrait of a seated Sultān, occurring on another page, and reproduced on his Plate A, represents Saladin himself.⁴ It may, however, be a portrait of Sultān Muhammad or Sultān Mahmūd. M. Blochet's interpretation of Sultān al-Malik as-Sālih as referring to Sultān al-Malik as-Sālih Salāh ud-Dīn Sālih, Māmluk ruler in Cairo, 1351-1354, can only be explained on the ground that he knew of no other Sultān bearing these titles:⁵ for the style of the illustrations shows most clearly, as Dr. Martin points out, that it could not have been made so late as the middle of the fourteenth century.

Another manuscript, represented in Boston by two leaves, a third in my own collection, and two in New York, belonging to Dr. Riefstahl, is the well-known Arabic translation of the *Materia*

⁴ Martin, F. R. *The miniature painters and paintings of Persia, India and Turkey*, London, 1912.

⁵ *Peintures de Manuscrits arabes à types byzantins*, Revue archéologique, IVth Serie, tome IX, 1907.



PERSIAN (13TH CENTURY)

Courtesy of H. Kevorkian



PERSIAN (1400)

Boston Museum

Medica of Dioscorides, written by Abdulla ibn Fadl in 1222, most likely at Baghdād. The pictures, illustrating consultations of physicians, dissections, medicinal plants, etc., are in the style of the magnificent "Schefer" manuscript of Harīrī's *Maqāmāt*, written at Wāsit, between Bassorah and Kufa, and dated 1237 (the author died in 1122), in the Bibliothèque Nationale (Arabe 5877), parts of which have been published by Martin and Schulz,⁶ and of the Galen manuscript in the Imperial Library at Vienna, dated 1250.

Another early manuscript (belonging to Mr. H. Kevorkian) in the same style and of great interest is a copy of the chronicle of Muhammad ibn Jarīr ut-Tabarī, in the Persian version of Abu'l-Fadl al-Bal'ami: it contains eight miniatures, and can hardly be later in date than the end of the twelfth century.

The three books so far referred to are the only ones in America of which we can say with certainty that they must have been written before 1258. The Caliphate at Baghdād came to an end in that year, when the city was sacked by the Mongols

⁶ Martin, F. R. *The miniature paintings and painters of Persia, India and Turkey*, London, 1912.

Schulz, Ph. W. *Die persische-islamische miniaturenmalerei*, Leipzig, 1914.



PERSIAN WARRIOR (*About 1450*)



ARABIC (Late 12th—Early 13th Century)
Boston Museum

(Tartars) under Hūlāgū Khān. It is impossible to exaggerate the extent of the destruction of life and property, and of Arabic and Persian culture, effected by the ferocious Tartars, the most barbarous and ruthless conquerors the world has ever known. Nevertheless, these appalling disasters prepared the way for a new development in Persian (as distinguished from Arab) art. The conquerors soon assumed the manners and customs of the conquered, and in 1295 Ghāzān Khān adopted Islām and replaced the Tartar headdress by the Persian turban. The Mongols, moreover, were interested in history (if only that their own exploits might be recorded) and in treatises on geography, natural history, astronomy and medicine. It must also be remembered that Southern Persia, with Shirāz, escaped almost unhurt. The Mongols, moreover, brought with them the influence of the Far East, which is very distinctly recognizable in Persian art from the thirteenth century onwards. It can not be doubted that they employed and encouraged such Persian artists as survived the débâcle, and that they brought with them artists and works of art from the Far East.

The most important monument of this Mongol period is the manuscript of the *Jāmi' ut-Tawārikh* of Rashīd ud-Dīn, preserved in part in the Library of the Royal Asiatic Society in London, and in part in the Library of the University of Edinburgh. Here



PERSIAN (13th Century)

Boston Museum

the landscape is distinctly reminiscent of China, while the drawing shows fine nervous strokes of unequal thickness, and the prevailing tone approaches a grayish monochrome, like that of Sung and Yüan paintings.

There is another manuscript of the *Jāmi' ut-Tawārikh*, of early fourteenth century date, in the Bibliothèque Nationale (Supp. Persian 1113—Martin, Pl. 42), in quite another style. I reproduce here a page in the same manner, representing a somewhat unusual subject—the Burning of Idols, understood, according to the accompanying text, in the mystical style of Rūmī, as signifying the destruction of the dear idols of the heart, by attachment to which the idolater forgets the worship of God. Such a purification, indeed, was the essential consequence of the invasions of the Mongols, who have been called the “scourge of God.” The Caliphate in Baghdād in the thirteenth century represented a luminant and decadent culture: “Their prosperity,” writes Sir H. Howorth, “was hollow and pretentious, their grandeur very largely but outward glitter, and the diseased body needed a sharp remedy.” It is nevertheless a strange evidence of the power of the conquered, always greater in the long run than that of an invading conqueror, that within a hundred years from the time when they had been idolaters themselves and the bitter foes of Islam, the Mongol warriors should be represented as Idol-



MEDICINAL PLANT

Author's Collection.

ARABIC (1222)

Breakers, and that their iconoclasm could be made a symbol of Sūfī mysticism.

There exist also at the same time manuscripts in which the old Arab art is combined with Chinese



PERSIAN (Early 13th Century)

Courtesy of H. Kevorkian



P E R S I A N (A B O U T 1 3 0 0)

Recent acquisition, Museum of Fine Arts, Boston



elements. The best example of this is afforded by the Vienna Harīrī, dated 1332 (Martin, Pls. 15, 16). The same thing may also be observed in the famous Morgan Library *Manāfi al-Hayawān*, Persian text, dated 1295, and said, very probably rightly, to have been prepared for Ghāzān Khān himself. This book contains ninety-four fine illustrations, mostly of animals, but including some scenes with figures that are curiously suggestive of the art of India and some by a later hand. As remarked by Martin, the animals are drawn in the earlier manner, but are less realistic and more decorative. Mr. Kevorkian possesses a slightly earlier, nearly complete, but not dated, manuscript of the same work, with thirty-two pictures, in which the drawing is, if anything, even finer than that of the Morgan manuscript.

Rashīdu 'd-Dīn, author of the *Jāmi ut-Tawārikh* above referred to was the prime minister of Ghāzān Khān (1295-1304). We can not fail to connect the revival of interest in Persian literature and art which seems to take place at the close of the thirteenth century with the enlightened rule of Ghāzān Khān, who not only made himself independent of the Khāqāns of Mongolia and China, but was a

*Left—A R A B I C (Late 12th, Early 13th Century)
Recent acquisition, Boston Museum*



PERSIAN (13TH CENTURY)

Recent acquisition, Museum of Fine Arts, Boston

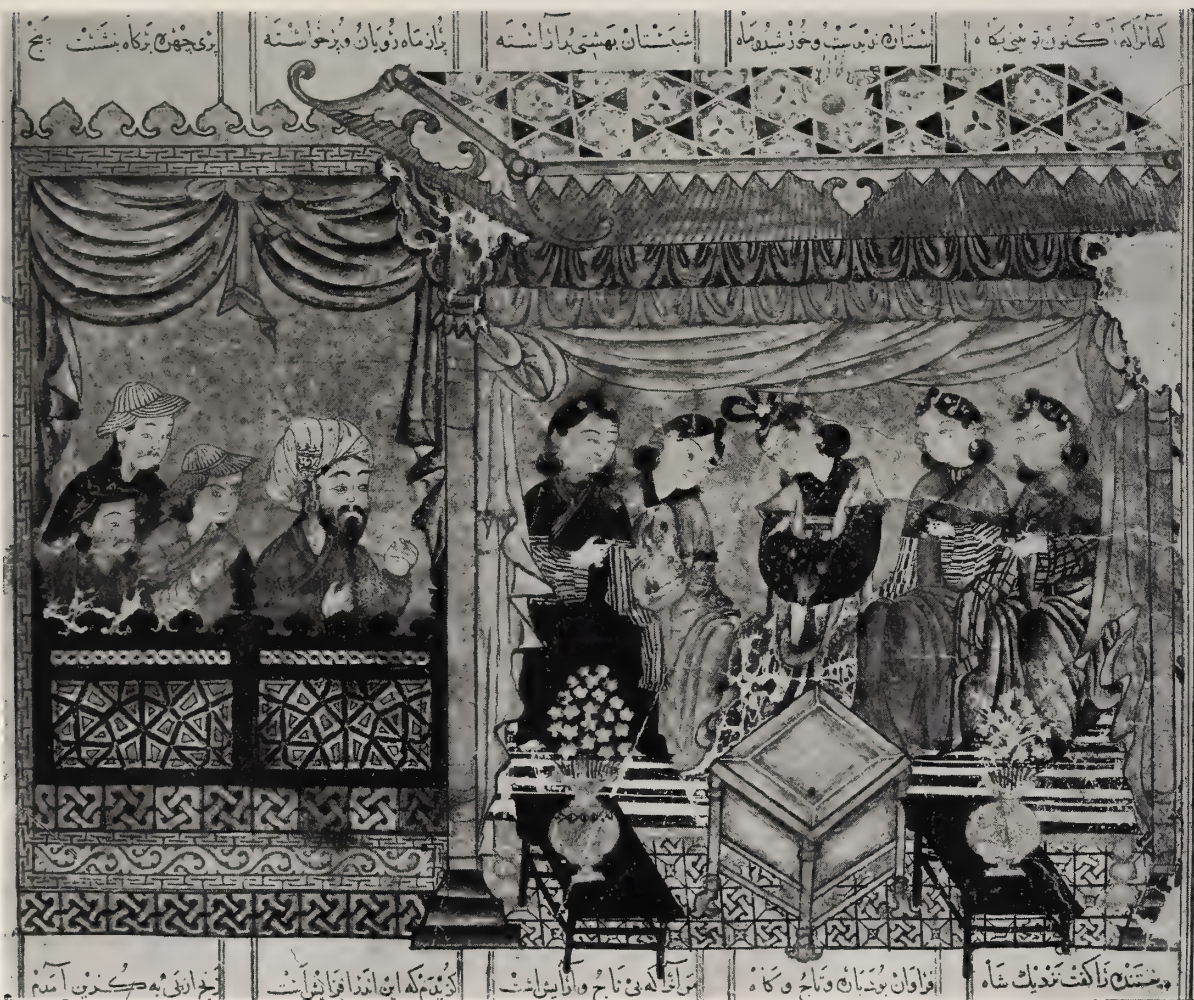
patron of the arts and sciences and was acquainted with many languages, including Persian and Arabic. "Henceforth," as Professor Browne remarks, "Shamans and Buddhist monks could no longer domineer over the Muslim 'ulamā; their monasteries and temples gave place to colleges and mosques," and these, of necessity, had their libraries.

The *Shāh Nāma* of Firdausī, the Persian Epic, had been completed for Mahmūd of Ghazna in A. D. 999. This noble work attained an unrivalled popularity in Persia, lasting to the present day. Here, in the words of the late Professor Cowell was "a world of thought and feeling and action that has passed away from earth's memory forever, whilst its palaces and heroes are dimly seen mirrored here below." Even if every book in Baghdād was destroyed in 1258, copies of the *Shāh Nāma* must have been preserved in Shirāz. It would seem that just as the Norman conquerors of Britain deeply interested themselves in the *Matière de Bretagne*, the Arthurian cycle, which became *par excellence* the literature of aristocratic society, so at any rate from the time of Ghāzān Khān onwards, the Mongol Il-Khāns in Persia were interested in the Persian national literature—they had, indeed, none of their own, and all that glorified their adopted country glorified themselves. Thus it is not surprising

that towards the close of the thirteenth century and still more abundantly in the fourteenth, we begin



Right—PERSIAN (About 1350)
Author's Collection



PERSIAN (ABOUT 1300)

Boston Museum

to find side by side with the Arabic works on natural history, illustrated texts of purely Persian literature and of the *Shāh Nāma* in particular. A nation's epic, in which are established its characteristic modes of thought and feeling, is everywhere the deepest inspiration of its art, until the time comes when the old stories are no longer taken seriously, but become a matter of *divertissement*: and so it is that the early *Shāh Nāmas* of the Mongol period, which after all established the unity of Persia, are infinitely superior to the more elegant productions of the fifteenth or sixteenth centuries. Here, the illustrations are heroic as the text, and primarily designed to tell the story, rather than to beautify the page. Often magnificent in color, and always nobly designed, they show but few traces of Far Eastern technique: they are an expression of the Persian spirit in essential purity—from these to the exquisite and precious craftsmanship of Bihzād and the acrobatic draughtsmanship of artists like Rizā 'Abbāsī is a steep descent.

The Museum of Fine Arts, Boston, possesses five leaves from two *Shāh Nāmas* which may be dated between 1275 and 1310. Other leaves from the same mss. (which are said to have been incomplete) are to be seen in the Louvre and other European collections. It seems to me that the highest historical, romantic and æsthetic interest attaches to these pages. Consider, for example, the picture of the meeting of Zāl and Rudāba—afterwards father and mother of Rustam, the supreme hero of the epic. Rudāba, daughter of Mihrab, "so beautiful her presence," says Firdausī, "that she breathes of heaven and love," had fallen in love, by hearsay (after the manner of Oriental heroines) with Zāl, who lay in camp near Kābul, her father's capital. Zāl himself was a 'parfit, gentil' knight, with but one defect, his white hair—faithfully indicated in the picture. To effect a meeting, Rudāba sent her maidens to gather roses near the tents of Zāl. Hearing that these damsels have been sent "by the moon of Kābulistān to gather roses for the palace," Zāl's heart is stirred,



ARABIC (DATED 1222)
Boston Museum

and he rises and wanders, scarcely knowing where he goes, along the river bank (we see the river, with fishes swimming, on the right side of the picture), followed by a servant, carrying his bow. When this is reported to Rudāba, she retires to her country house (doubtless a pavilion and irrigated garden, in the Persian manner) and sends a messenger to Zāl, requesting him to visit her at sundown. When she sees him approaching, the enamored princess, leaning from the balcony of her house, addresses him sweetly—and this we see in the picture on the left hand side. Two scenes, the earlier wandering along the river bank, and the later arrival at Rudāba's house, are combined in one representation. Finally Rudāba lets down her lovely luxuriant hair, tying the upper part of it to an iron ring, and Zāl ascends by it.

Or take the picture representing the funeral of Rustam and Zuwāra. The biers of the two brothers are preceded by their standards, and followed by the body of Rustam's devoted horse Raqush, borne by an elephant, and by their father Zāl, now an old man, beating his breast. This is indeed a funeral worthy of a hero, and an illustration worthy of its text. (*Illustrated p. 180.*)

Another manuscript, dated just three years after the death of the last Mongol Il-Khān and so falling within the Tīmūrid period, belonging to Mr. Kevorkian, is an anthology of Persian poets (amongst others, 'Umar Khayyām), dated 1340. This is a book of thirty chapters, having two full page miniatures at the beginning and six folios with Arabic, Persian and Turkish text alternating with pictorial bands, representing human figures, animals, tents, etc., on a red ground—this red ground, by the way,

adds another suggestion of Indian influence to that of certain pictures in the Morgan *Manāfi al-Hayawān* already referred to. The *Shāh Nāma* pictures last referred to have likewise a red ground.

The conquests of Tīmūr-i-Lang (1387) extending to Baghdād in the West and Delhi in the East, were only less terrible than those of the earlier Mongols, inasmuch as Tīmūr was already a Musulmān and a cultivated patron of letters. These conquests resulted in a reunion of Persia with Central Asia, and brought in their train renewed Far Eastern influences (early Ming). The centre of power is shifted from western, central and southern Persia to northern and eastern Persia and Transoxiana. Whereas the capital city of the Il-Khāns had been Sultania near Qazvīn, that of Tīmūr was in Samarqand beyond the Oxus, that of his successor Shāh Rukh (1405-47) at Herat (With his son Ulūgh Beg, the astronomer king, at Samarqand), with Bokhara, Meshed and Merv as other seats of culture. The courts of Shāh Rukh and Ulūgh Beg were famed for their splendor and attracted men of learning and science from all parts of Persia. There is an illustrated *Mirāj Nāma* made at Herat for Shāh Rukh, about 1436, in the Bibliothèque Nationale (Supp. 190: Martin, pl. 56). There are two lead-



ARABIC (Late 12th-13th Century)
Boston Museum

ing elements or influences in the art of this brilliant period: the purely Persian tradition using brilliant color (represented chiefly by the illuminated *Shāh Nāmas*) and a Transoxiana and Herat school (as it is commonly called by writers on Persian art) of which the chief characteristic is a fine brush (not 'pen and ink') drawing in monochrome, only sparingly heightened with touches of gold and color, and often showing unmistakably the influence of early Ming and also of European (Italian) art. The purely Persian tradition was no doubt maintained in the west and south (Baghdād, Tabriz,

Qazvīn, Shirāz, etc.), as well as by Persian painters at the courts in Herat and Samarqand, while the native artists of Central Asia for the most part worked in the 'Transoxiana' manner. The two leading types or tendencies alluded to are represented here by an illustration from a *Shāh Nāma* (the execution of Farāmurz) and by a well-known drawing, representing one of a pair of fighting warriors.⁷

⁷ Martin, *Miniature paintings* . . . p. 31 and Pl. 55. Sarre and Martin, *Die Ausstellung von Meisterwerke Muhammadischer Kunst in München*, 1910, pl.

Karabacek, J. von, *Zur orientalischen Altertumskunde*, 4. *Muhammadianische Kunststudien*, Vienna, 1913, p. 62, n.



TILE, VERAMIN (About 1350)
Boston Museum



RUSH CARVING THE ALLEGORICAL FIGURE
March Exhibition

THOMAS EAKINS
Brummer Gallery

THOMAS EAKINS

By ALAN BURROUGHS

"MAN," says Irving Babbitt in *The New Laokoon*, "is a living paradox in that he holds with enthusiasm and conviction to the half truth and yet becomes perfect only in proportion as he achieves the rounded view." Thomas Eakins, that little known, powerful painter who died in 1916, presents a most enthralling paradox of the same sort. He was a realist; no great artist has copied bone structure and muscles more faithfully than he, nor so disdained the theories of art. Yet he achieved the effect of the "rounded view,"—a philosophy in paint. He read an essay on "The differential action of certain muscles passing more than one joint," before the Academy of Natural Sciences; yet he painted as poetic a picture as "Retrospection." He saw the ugly reality of his sitters,

the true form and the hidden character; yet he saw their greatness as human beings. He caught the eternal value of no matter how plain a fact; and kept it as simple as it appears in actual life. No secret Sesame opened the way for him; yet he got in. He painted Philadelphia scenes, portraits of every-day people and professional men in a photographic manner as he would have painted the glories of a great civilization. Unrecognized as he has been up to now, his pictures hold enough vitality, masterly enthusiasm, life and truth (call it what you please) to make him the first artist of America, the first painter of whom we can be selfishly proud.

Here is "Between Rounds," containing for background three posters, the sign "Press Box," five

reporters, two of whom must have been real, a policeman below them, a sign showing that it is the second round, a crowd in the balcony and a crowd behind the ring platform. The principals, one boxer slightly battered, two seconds and a timekeeper who sits at ringside before a small table, are painted even more "to the life." Every touch tells of Eakins' devotion to the uncompromising truth,—from the cloudiness of the air in the hall, the full light on the fighters' white body and the flapping towel to the timekeeper's attentive pose as he waits for the three-minute interval to pass.

The portrait of Professor Henry A. Rowland, described in Eakins' own words, shows the physicist "with a diffraction grating in his hand. His engine for ruling is beside him, and in the background his assistant, Mr. Schneider, is working at his lathe. The frame is ornamented with lines of the spectrum and with coefficients and mathematical formulæ relating to light and electricity, all original with Professor Rowland and selected by himself." No other coefficients will do, you see. Figures invented by the artist merely as a novel border on the wide frame would be especially detested. How far Thomas Eakins had penetrated into physics, one can only guess; but by studying the instruments as he painted them he certainly would have been able to reconstruct facsimiles,—diffraction gratings that would look the part, even if they would not have served the professor in his experiments. And the implication is that Eakins was not satisfied with the appearance only. He had the faculty of understanding at least the human mind; you see it exposed on canvas, in the delineation of this professor's head and hands, for example, and in the pose of Mr. Schneider, unhurriedly but expertly turning a piece of metal with his chisel.

The "Concert Singer" stands in an unaffected attitude, her hands lightly clasped at her waist, while her notes occupy all her attention. She has learned her song well; you gather this from the expression of her unshaded eye and the marvelous drawing of her mouth and throat. The knowledge of anatomy Eakins has put into her arms leads one to suspect that he could have performed an amputation if he had wanted to.

Walt Whitman at sixty-eight tips his patriarchal head at you and calls you brother, perhaps a little bibulously, certainly with geniality which even a suggestion of weakness can not disturb. The "Song of Myself" explains Walt no better.

Then Mrs. Frishmuth, Collector of Musical Instruments; the portrait of General E. Burd Grub, one time Minister to Spain, and a pathetic, blustering, sad-faced man, if we read Eakins rightly; the meticulous William M. Chase; the acid cut pair of portraits, Dr. and Mrs. Gilbert L. Parker; the

energetic full length study of Professor Leslie W. Miller, a character analysis, if ever there was one, . . . But let us not attempt a catalogue of even the best portraits. The illustrations on these pages will inform or remind the reader what that work is like. And Joseph Brummer has at present an exhibition of many fine examples in his gallery.

In discussing so tremendous a subject, it would be convenient to begin with but one element, and to write of the whole in terms of that. Eakins' genius for painting hands will serve as the approach. Looking at these pieces of anatomy and character, one divines the artist at work more clearly than while looking at such a tremendous unit as the canvas of the Agnew Clinic. Hands are generally a translation of temperament and ability. Palmists have a science of their own; but even without a sight of the lines in the fleshy part they ought to be able to arrive at most of their conclusions by a study of knuckles, the proportion of fingers to back, the shape and bend of the index, the angle of the thumb, its strength, and above all the appearance of the whole extremity at rest. Eakins of course goes palmistry one better. Instead of reading character from only a small portion of the sitter's skin, he reads it everywhere, in dress and pose as in hands; then he does what nature has already done; he translates the generality into a particular unit of chords and joints. Thus the individual who confronts him is epitomized once by his maker and once again by this painter. In the three-quarters, stiffly standing portrait of a girl wearing a wide-necked gown, the looseness of the wrists is a dramatic weakness. The hands of John B. Geste are themselves a portrait; to prove it, cover up the top half of the canvas (or its reproduction in the catalogue of the Memorial Exhibitions at the Metropolitan Museum and at Philadelphia). You will see a right hand tightly gripping the fingers of the left, as though each was necessary to the other; the veins and muscles on the back of the left burst with determination; their hardness shows . . . well, attention to business; their position might reveal lack of social ease. The hands of "The Writing Master," Eakins' father, have a world of pains-taking old age in them; they have given good service. In the portrait of George F. Barker, Eakins doubtless wished to make an acceptable picture, and so painted something less vigorous than usual; but here too the hands belong evidently to a heavy, slow moving person. Although they hang in unemotional fashion at Mr. Barker's side, they show the thumbs standing clear. It is an unmistakable observation of character.

This search for exactness did not prevent Eakins from developing a breadth of style which enabled him to subordinate his eye to his feeling. A con-



SKATING COSTUME

Courtesy Whitney Studio

THOMAS EAKINS

noisseur has pointed out that Eakins was the most consistent of American realists, and that throughout his forty-five years of work his attitude remained the same. From another point of view this observation becomes only half-way true. For Eakins certainly gathered power between the years 1872 and 1882. He had studied under Gérôme and Bonnat for three years, and turned to the sculptor Dumont for lessons in the round. During the Franco-Prussian War, he went to Spain and probably found himself in sympathy with the Spanish realists. But his earlier painting, after his return to America, shows less of this training than one would expect. His picture of the Gross Clinic, 1875, with its melodramatic posing of the calm Dr. Samuel David Gross, splashed with blood, between the group intent on the operation and the pathetic figure at the left, throwing up an arm to cut off the shocking sight, follows most closely the foreign formula. At least the contrast of a vivid center group and an indefinite background is unlike the greater part of Eakins' work, where the whole is detailed, and the detail in the back subdued mainly in tone.

The early influence, one may say, came from the Hudson River School and the camera. That series of water pictures, "Pair Oared Shell," "The Biglen Brothers Turning the Stake-Boat," "John Biglen in a Single Scull" and "Sailboats (Hikers) Racing on the Delaware" suggest the snap shot. Trees along the river form merely a flat shadow with lacy edges; they were painted not necessarily as the result of tree knowledge but of formal and very sharp eyesight. "The Fairman Rogers Four-In-Hand," sparkling and fashionable, rolls over a white road to the patter of sixteen hoofs, no two of which are in the same position. The sheen on the black shoulders, the glitter on the harness, the halation of the sunlight and (most significantly) the "distant focus" which gives the picture a perspective the eye does not usually perceive, ought to prove the photographic influence.

Yet outdoor light did not entice him. Impressionism did not concern him in the slightest degree. His French training, of course, would tend to give his work "studio lighting" and to make him ignore the problems of atmosphere and "illuminated shadow." When he was painting "The Crucifixion" they say he had his model pose out on the roof in order to get the proper light. But the strong shadows under the curving fingers, on the shoulder and left leg are the sole indication that Eakins was concerned with sunlight. The light on the water of his study of the Biglen Brothers is a grey mechanical light.

By the time, however, that he had painted "The Writing Master" and others already named, Eakins had become a great stylist. He thought deeper and

eliminated more as he composed his later work. Though not dated, "The Swimming Hole" evidently belongs to the beginning of this maturer period; at the left a figure lies on a stone pier so that the lines of his body lead to a sitting figure, whose raised arm leads directly to a standing figure; off the end of the stone another figure dives down, and the direction is carried out by placing the head and shoulders of a man in the water at the lower right. The three men on the pier are supported by the torso of a youth who lets himself into the water on the face of the pier. The landscape has the haze of a hot day; the water gleams, and the wet stones reflect the wiggling colors of the shallow part of the "Hole."

A tendency to spotty composition he overcame by simplifying his accents; he reduced the matter to a contained unit by toning down and arranging the detail. The portrait of the lady who collected musical instruments shows him consciously composing. He placed a piano, horns, stringed instruments and wood-winds in the large spaces at both sides of the figure and in the foreground; and then he painted them in warm browns and blacks. But the lady is in a cold light. Her chiseled features stand out with all the meaning that Eakins read there, for anyone to see. The Concert Singer (1892) and Monsignor Diomedea Falconio (1905), an even more solid figure, are as cleanly painted as Mrs. Frishmuth's face; but Eakins has attempted a different form of emphasis. The capacity for expressing special relations was always with him; but it grew upon him even after middle age, and by 1905 the arrangements in space seem to have been fully as important to him as details of perspective.

"The Thinker," now in the Metropolitan Museum collection, deserves all the study that can be given it. The portrait (of Louis N. Kenton) was done in 1900; a tall man in a baggy black suit stands with his hands in trouser pockets and feet apart, looking down to the right. There is no background, only a shadow along the floor from left to right. Yet one can not find words to express the solidity of the figure. Eakins painted there not only a thinker, but an American type, and the epoch made by many such men. This statement will have to suffice. Indeed it ought to, since the picture is self-explanatory.

As for Eakins' life, who has all the information desired? His conversations and his thoughts seem to be concealed by his reticence no less than by the paucity of his close friends. In reply to a request for facts about his life, he wrote a business-like letter, giving the date of his birth and his parentage, mentioning the names of his masters and the fact that he had taught in life classes and lectured on anatomy. He sums himself up as follows: "I

have painted many pictures and done a little sculpture. For the public I believe my life is all in my work. Yours truly, . . ."

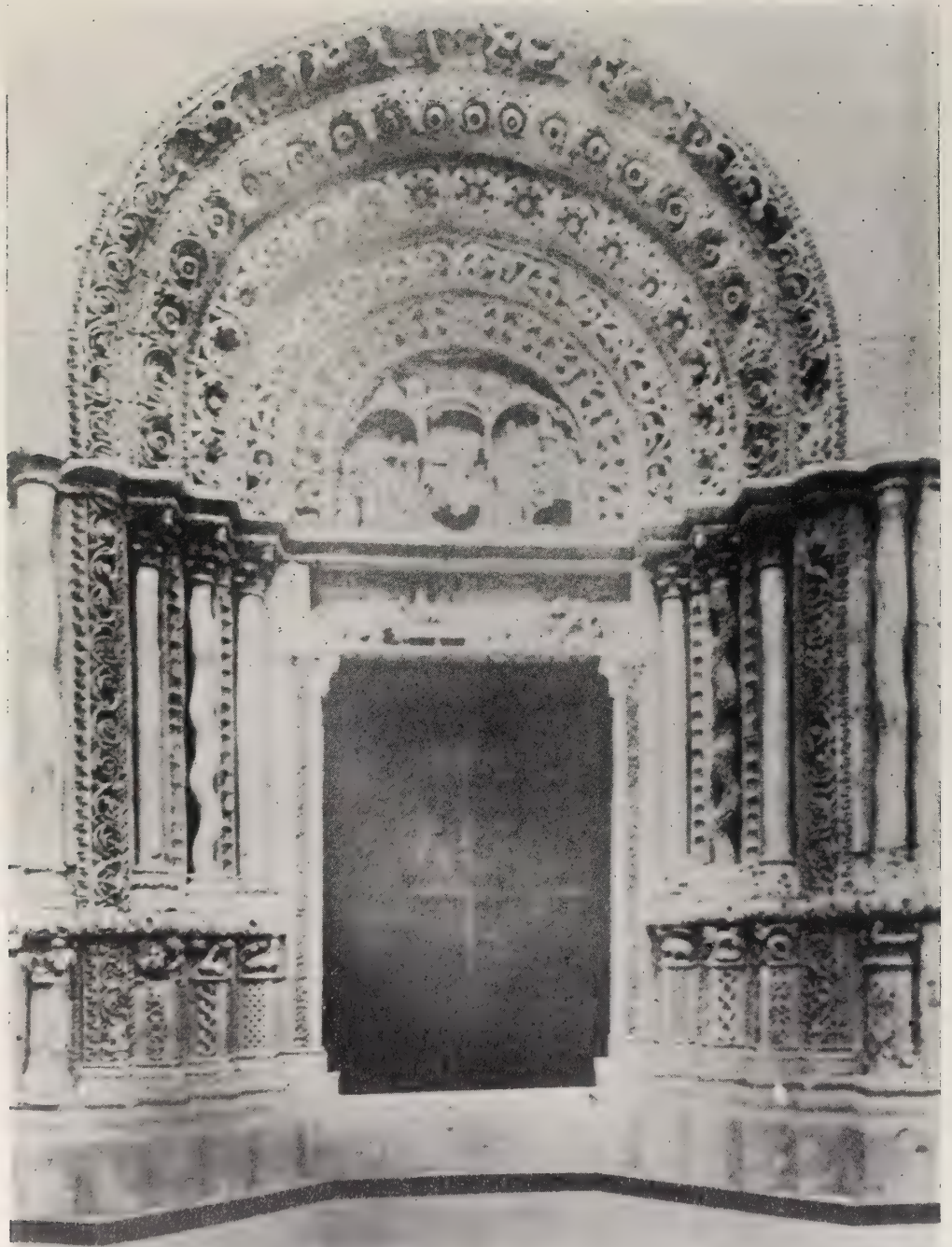
Dr. Parker tells an anecdote about him in the introduction to the catalogue of the Pennsylvania Academy Memorial Exhibition. Late one night, he says, Eakins had to cross Walnut Street Bridge in Philadelphia; he put a revolver in his pocket as a precaution against thugs. Walking across the bridge the artist saw two men waiting and wisely cocked his pistol. The click must have been heard, for a voice said, "Let him go by,—we'll get the next." But Eakins waited and when the next came along, he escorted him over the rest of the way. One imagines that whether this tale had been preserved or not, something like it would have been invented. Like the story of the cherry tree and the hatchet, which was necessary to instruct people in regard to Washington's integrity, the story of Eakins and the thugs is necessary to reveal the artist's fearlessness. Figuratively he had a cocked pistol handy all the time in painting a portrait. Abbey, the illustrator, says Dr. Parker, refused to let Eakins paint his portrait because "he would bring out all those traits in my character I have been trying to conceal from the public for years." Did not Eakins fire any verbal shots after some of his contemporaries, fleeing their American birthright for the sake of foreign mannerisms? He must have observed this strange behavior! The biographer, fortunate enough to have the task of putting these matters on paper, ought to have a happy time ahead of him. It

is always pleasant to write about the truth and a true man.

But the task will certainly be difficult. Eakins' life seems to have been quite uneventful. "I have taught . . . continuously since 1873." He seems to have been a disdainful man, an austere observer and as unfeeling as a mathematician. Disappointments were the chief result of his work on canvas, inasmuch as popularity and recognition failed him entirely during his life-time. And the number of portraits now in the possession of Mrs. Eakins would indicate that his commissions were not always a financial success. He did not have the social attributes of Chase or Sargent, nor the dramatic (and sales making!) quality characteristic of Winslow Homer. Homer told the truth about the sea and Florida and Bermuda; but Eakins came right out with the fatal information about people who might be you or anyone else. And so Homer established a long line of followers, while Eakins established nothing but his claim to a distant eminence.

Part of the paradox is that this Philadelphian could retain and even refine his character in surroundings not especially attractive to a realist (Homer, you see, had to travel), among people not especially stimulating and at the most deadly job of teaching. During a small, though rather long life, he painted largely, broadly, deeply. For all his matter of fact point of view he was an idealist; he worked up and not down. Without formal philosophy he fostered on canvas the great philosophy of humanism.





PORTAL

CHURCH OF ST. LAZARE, AVALLON



GRIFFON

ANGOULEME MUSEUM

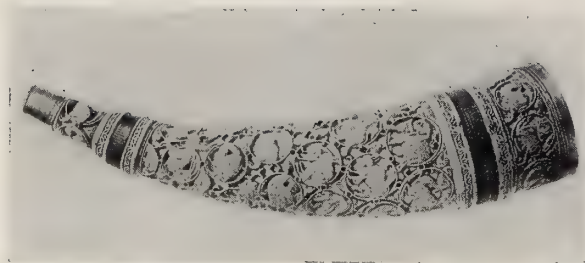
VARIOUS ELEMENTS IN ROMANESQUE SCULPTURE

By STELLA RUBINSTEIN

IN the last thirty years or so, much attention has been given by world-known experts and scholars to the question of Oriental Influences in the Art of Western Europe. They rightly tried to abolish the old belief that the inspiration of all we possess from the early middle ages until the Gothic period came from Rome, and that the Oriental influences came only to Europe through the Crusades. Works of expert scholars like Strzygowski, Courajod, Vogüé and others have demonstrated very clearly that relations between the Orient and the Occident existed before the Crusades, that there was a continuous exchange between the Orient and the Occident, and Bréhier in his article in the *Byzantinische Zeitschrift*, in 1903, on the Oriental Colonies in Europe, shows how from the fifth to the eighth century the Syrians had been almost the only navigators in the Mediterranean Sea, the only tradesmen among the

barbarian populations, and that it was greatly due to them that barbarism was lessened in Europe and a certain taste for luxury and art maintained, thus preparing the way for the Renaissance of Art during the reign of Charlemagne.

Confining ourselves only to France, the presence of the Syrians there is not only attested by writers and testimonies of the time, but also by a great number of Syrian tombs in cities like Paris, Narbonne, Arles, etc. The Syrians brought with them in coming small art objects formed of various elements, taken from the decorative traditions of Phœnicia, Chaldea, and Persia. These objects were sold in *foires* or markets, in France, of which there were many in the early middle ages. One of the oldest was the *foire* of Troyes, dating from the fifth century, and the one of Saint Denis established in the first half of the seventh century, during the reign



OLIPHANT

South Kensington Museum, London

of the French king Dagobert. The *foire* of Saint Denis was the most famous. It started every year the day devoted to the cult of St. Denis, and it lasted for four weeks, "to allow," says the Charter of its foundation, "the tradesmen from Spain, Provence, Lombardy and other countries to take part in it."¹ These *foires* played a considerable part in the introduction into France of merchandise from all over the world.

Outside of the Syrians, Persia is also known as having had relations with France, where directly or indirectly she exported carpets, and Sidoine Apollinaire, who lived in the fifth century, speaks in a letter dated from Auvergne of Persian carpets in use in France.² Relations equally existed between the European countries and the Copts, especially between the Coptic monks and the Western European convents.

In fact, the monasteries represented the intellectual supremacy as well as the wealth of the time, and art itself was, as we know, in the hands of the monks. The most famous monastical orders were then the Benedictine and the Cistercian orders, who erected hundreds of monasteries in France and abroad, and of which a great number are still extant. It is mainly to these orders that we owe what we possess from that time.

These, in a very general way, are the conditions of the time. We are not going to consider here all the phases through which sculptural representation

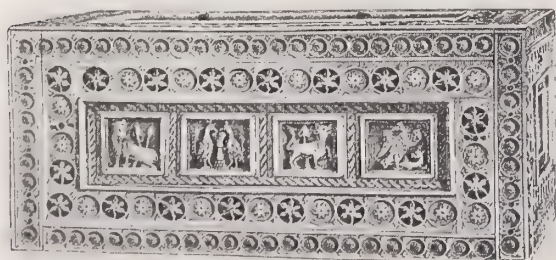
has passed since the fall of the Roman Empire until the eleventh century, when the Romanesque style was definitely constituted. Neither are we going to make a complete study of the various elements entering into the architectural details and portals of the Romanesque Cathedrals in France. We are going simply to take some of the Oriental and Byzantine minor art objects which were used as models by the European workers in stone, and we will see how miniatures, textiles, ivories, Gallo-Roman sarcophagi constituted the material from which the sculptors worked.¹ Some of them are of Oriental origin, others come from Byzantium. It must be remembered that most of the time the Oriental models were first adapted in Byzantium, through the intermediary of which they came to Western Europe. How much Byzantine Art influenced European productions can easily be seen if we take only a few examples and compare them. We shall also examine a series of other examples which will demonstrate the evolution of French mediæval sculpture and emphasize the interchange between the Oriental and the European countries.

Below are reproduced two Byzantine ivory caskets from about the ninth century. One of them is in the Cluny Museum in Paris, the other was for-

¹ For anybody who would like to have a complete idea of the origin and development of Christian Art before the Gothic period, the most complete source of information is to be found in the remarkable works by Prof. Joseph Strzygowski. Among them the most important are: "Altai Iran und Völkerwanderung," Leipzig, 1917; "Die Baukunst der Armenien," Vienna, 1918; and "Orient oder Rom," Leipzig, 1901. It is also interesting to consult the work of the Marquis de Vogüé on "Syrie centrale, architecture civile et religieuse du premier au septième siècle," Paris, 1865-77.

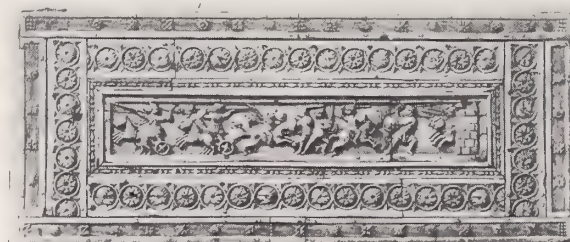
¹ H. Pigeonneau: "Histoire du Commerce de la France," p. 62.

² André Michel: "Histoire de l'Art . . .," Vol. I, p. 399.



IVORY CASKET

Formerly in Spitzel Collection



IVORY CASKET

Cluny Museum, Paris

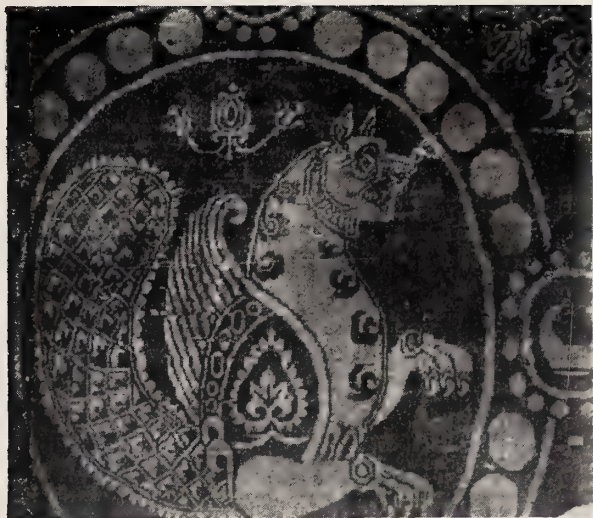


FIGURE 1



FIGURE 4

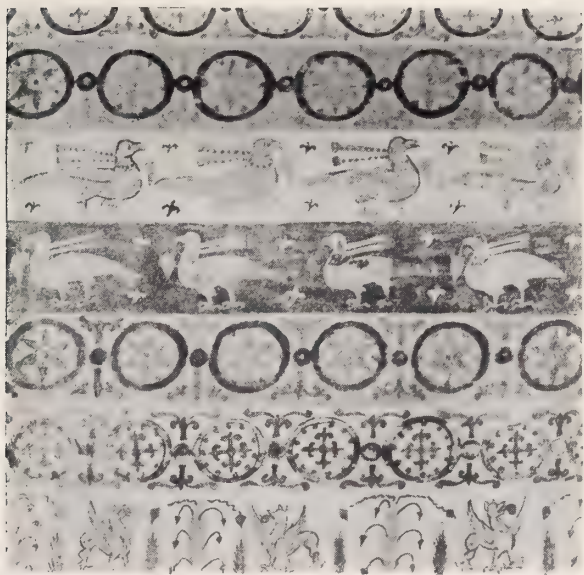


FIGURE 2



FIGURE 5



FIGURE 3

Examples of Textiles showing motives also found in the sculptural representations of Romanesque churches in France.

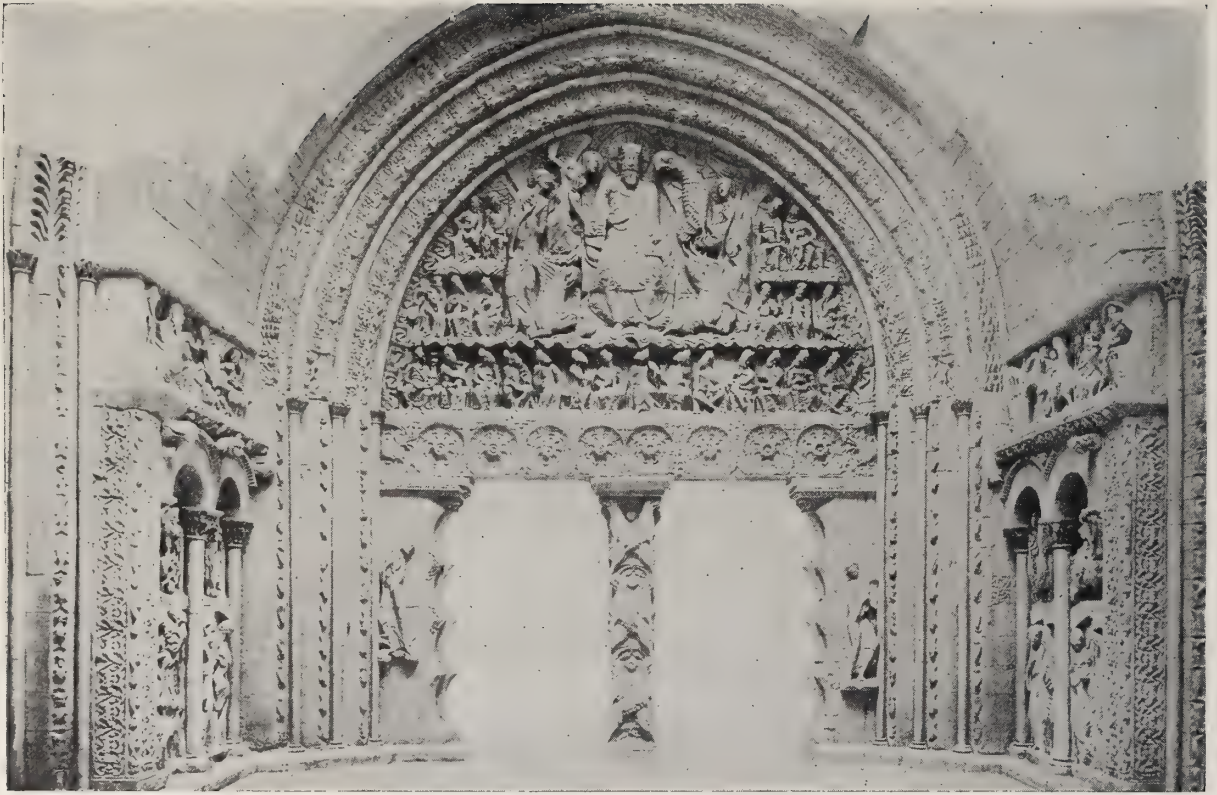
FIGURE 1—Persian textile Hippokamp pattern. . About 600. London.

FIGURE 2—Book cover from the Egbert Kodex from Echternach, about 985.

FIGURE 3—Textile, Eichstatt.

FIGURE 4—Persian textile, Cock Pattern, about 600, Vatican.

FIGURE 5—West Islamic Bird Pattern, 11th Century, Brussels.



NOTRE DAME

MOISSAC

merly in the Spitzer Collection. The first shows executed in relief the scene of fighting cavaliers encircled by a border composed of small medallions in which are represented alternately rosaces and profile busts of casked men, most probably copied from old coins. The second casket shows typically Oriental motifs of decoration. We see there a seated lion; two birds facing each other and drinking from a vase; a tiger; an eagle trampling an animal under his feet. The other sides of the casket repeat similar motives, and the whole is surrounded by rows of rosaces in stars in medallions.

In examining the decoration of some of the portals of the Romanesque Cathedrals in France we find identical or very similar motives. And so, for instance, the Church of Saint Pierre in Angoulême shows an archivolt and a frieze of fighting cavaliers (Fig. p. 195), very similar to the one from the ivory casket. In addition, in the centre of the archivolt which comes from the central doorway of the West Façade are seen two birds facing each other and drinking from a vase, of which we have seen a similar representation on the second ivory casket so purely Oriental in feeling, and of which the execution preceded more than two centuries the execution of the Angoulême façade dating from the twelfth century. A capital from the Church of Saint Martin in Breves, in the department of

Corrèze, in France (Fig. p. 198), representing two birds facing each other and pecking at a fruit, shows a small variation of the same theme so purely Oriental in feeling and conception.

Other interesting points of comparison are offered by pieces of textile ranging from the late sixth to the eleventh century, and in which Oriental motifs repeated in Byzantium are in their turn utilized by European workers in stone. In these pieces of textile are seen animals of various nature, horsemen, palmettes, rosaces, stars and so on, all of which motifs can be traced on portals and capitals of Romanesque churches in France. The same can be said of the Oliphant (Fig. p. 192), of which there are so many in Europe, and which most of the time served to keep and transport reliques. The decoration is completely in the Oriental style, and consists in animals and birds within medallions, of which there are so many translations in stone in the European churches of the eleventh and twelfth centuries.

In comparing the pieces of textile, if we take, for instance, the rosettes and palmettes seen on the piece of textile from Eichstatt (Fig. 3, p. 193), reproducing an earlier Persian model, we find a decoration composed of the same elements in the portal from the façade of the church in Aulnay and in the one from Avallon. The former shows the tympanum covered



S T . P I E R R E (*Note archivolt and frieze*)

A N G O U L E M E

entirely with palmettes, and as for the portal of the Church of Saint Lazare of Avallon (Page 190), the rosaces which decorate it resemble a beautiful piece of lace work, of which the prototype can be found in textiles as well as in ivories, some of which are reproduced here.

Other patterns of textile, ranging from the sixth to the eleventh century, which we reproduce, show, as the oliphant in ivory (Fig. p. 192), various animals in circles; still others show birds. Both motifs were in great use by the stone workers of the Romanesque cathedrals in France, in the eleventh and twelfth centuries, and several examples given here illustrate the point in question.

A piece of silk of Syrian or Byzantine origin from about 600, from the altar of Wolvinus at Milan, showing a hunting pattern, illustrates a great variation of animals, often met with in sculptural representations of the Romanesque period. The hunter himself, as well as some of the animals, show similarities with hunters and animals from the bottom frieze of the Saint Gilles Cathedral, in which also are seen animals in circles (Page 197), similar to the various pieces of textiles, reproduced on page 193.

The façade of this cathedral offers a most interesting study for the variety of elements found in the Romanesque churches in France. With Saint Gilles we are in Southern France, which, as we know, was in continual contact with Italy and had on its own soil so many examples of antique sculpture. The models from which the sculptors worked there were mostly Gallo-Roman sarcophagi. They also used Byzantine models, and the combination of the various influences produces a most interesting effect. In the detail of the façade given here, we see, outside of the motifs of animals in circles repeating the models of Persian and Byzantine textiles, the guilloché or fret based on the Roman antique. The pilasters are fluted, which is a characteristic of the Greek and Roman periods, and the capitals are based on Roman Corinthian, with deeply channeled folds so different from those of the Byzantine School, where the treatment of the surface is very flat.

In the niches are Apostles standing on lions. While the inspiration of the animals is Oriental and the folds of the garments show Byzantine influence, the types themselves show similarity with those from the Gallo-Roman sarcophagi.

Among many other interesting churches in France



ARCHIVOLTE

ST. PIERRE, ANGOULEME

from the Romanesque period there is the one from Saint Pierre in Moissac. The portal of this cathedral (Fig. p. 194), one of the finest in existence, shows in its decoration the same Oriental inspiration as we have already noticed in other examples. The figures, on the other hand, indicate that the models from which the sculptors worked were of Byzantine origin. They represent the Apocalyptic vision of Saint John. In the tympanum is shown the Christ surrounded by the symbols of the four evangelists and the twenty-four old men. At the right is seen the Purification of the Virgin, the Presentation in the Temple, the Flight into Egypt, the Idols of Heliopolis Abolished, and below is the Adoration of the Magi, the Annunciation (modern restoration), and the Visitation. At the left, in the upper part, is represented the meal of the bad rich man and the death of Lazare, whose soul, in the form of a small child, is received by Abraham. Below is the death of the bad rich man and his punishment. There are also scenes from Hell.

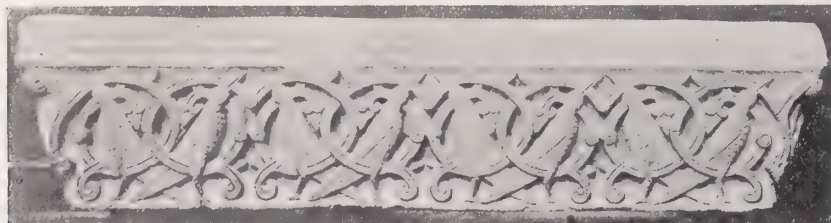
The long figures below are Saint Peter at the left and the Prophet Isaiah at the right.

In speaking of this portal, I want to emphasize

that if the figures are not perfect, if their proportions are exaggerated, if the laws of perspective are not observed, there nevertheless emanates from them a greatness of thought and conception which are striking. The figures are full of life and expression and the story is told in a comprehensible way, and with dramatic expression.

The trumeau of this portal, as well as the one from the Church of Souillac, show human beings, birds and grotesques mixed and combined in the most picturesque way. Here to the Oriental influences are also added elements which came to Western Europe from countries like Scandinavia, Russia, Scotland or Ireland, where the grotesque was in great use. The interlacing patterns of scrolls and animals played, as we know, a large part in the Saxon manuscripts. They are also represented on the wooden churches of Scandinavia and on the crosses and monuments of the Northern settlers in Brittany and in Northern France.

According to Mr. André Michel of the Louvre, the initial type of this kind of representation has to be looked for in the early ivory diptychs of the fifth and sixth century representing circus scenes.



ROMANESQUE FRIEZE

MOISSAC



CHURCH OF ST. GILLES

They were often copied on the Arabic ivory caskets and were in their turn taken over by the artists of the Romanesque cathedrals who only attached to it the meaning of purely decorative qualities.¹

This is a very general outline of the various elements which entered into the elaboration of the Romanesque Sculpture in France. We have considered the influences from which the sculpture and the decoration derived. We have seen their application on the portals of the Romanesque cathedrals, and we know that miniatures, textiles, Gallo-Roman sarcophagi constituted the material from which the sculptors worked. They achieved marvels in the field of decoration, and in their human figures they

¹ André Michel: "Histoire de l'Art . . .," Vol. I, pp. 620.622.

have created types of great sincerity and nobility, though often, it would seem, lacking in well balanced proportions.

Great progress is accomplished by the workers in stone in the latter part of the twelfth century. They begin to abandon the earlier way of transposing into stone the models of small art objects from which they worked, and look for inspiration to nature. The full accomplishment of this new method will be applied by the workers of the Gothic cathedrals in the thirteenth century, but already by the end of the twelfth century the sculptors arrived at great perfection in the representation of their figures, in which they portrayed various people living around them.



CAPITAL FROM THE CHURCH
OF SAINT MARTIN IN BREVES



MASK, AFRICAN NEGRO

NEGRO ART

By MARIUS DE ZAYAS

AFRICAN negro sculpture can be considered as being one of the first styles of art that man ever created, first, not merely in regard to time, for time is an element that does not enter in determining the place that a style of art holds in the mental evolution of mankind, but because it belongs to a people whose mentality is taken as corresponding to the primary state of man's intellect. This does not imply that negro sculpture is a primitive art, for it is not an embryonic art from which a more complete and perfected one is to evolve, as the drawings of a child develop into the art of an adult. African negro art is a complete and perfect expression of a well defined mentality. It is a complete and perfect art in itself with various states of development if not of evolution.

African negro art expresses a vision of form entirely different from the vision of the white people. The reason of that difference is that both visions are the consequence of entirely different mentalities. The negro mentality has not reached the stage in which man searches through reasoning for the natural causes of life phenomena. His mentality is pre-logic. His view of the world is not objective. He gives a mystic cause to all that happens. Every action, every event of life and life itself is due to the arbitrary will of a supernatural being, of a spirit, occult and invisible. His mental life is entirely devoted to the invisible world created by his imagination, which he always super-imposes on the visible world of reality.

From the mental mixture of the visible reality



WOOD SCULPTURE

Photograph by Charles Sheeler

AFRICAN NEGRO



WOOD CARVING, AFRICAN NEGRO
Photograph by Charles Sheeler

Collection of Walter Arensberg

and the invisible world of his imagination, the African negro derived the vision expressed in his art. As a matter of fact, all art is the result of the mixture of reality and imagination. But in negro art, imagination is foremost. His art is made to deal directly with occult forces, which he believes to be omnipresent and omnipotent, and always acting against him in particular, ruling his destiny down to the most insignificant of his every-day occurrences.

For his protection and to propitiate the occult forces, the negro invented the fetish, a visible and tangible spirit he could command to nullify the harmful intentions of the evil ones, or to accomplish miracles for him. The negro conceived his fetish in the form of a statuette and of a mask, and both had an all-important rôle in his life.

The two principal creations of negro art, the statuette fetish and the ceremonial mask, were generally manufactured by the sorcerer or medicine man of the tribe, as he alone could endow them with mystic powers.

In this respect the primitive mind of the negro was no different from the mind of all those that at all times have created or believed in art. For do we not attribute spiritual powers to works of art? Do we not hold them as fetishes? Do we not become, in



MASK, AFRICAN NEGRO

Photograph by Charles Sheeler



WOOD SCULPTURE, AFRICAN

Photograph by Charles Sheeler

front of them, animists, suggesting to ourselves that they make us feel and move, transporting us to some unnatural, supernatural or ultranatural realm?

All darkest Africa is fetishistic, but the Western part of the Continent has been the most productive of statuettes and fetish masks, which, at all epochs kept the same plastic characteristics until the time in which the negro came in contact with the white people whose influence brought a change in his mentality and consequently in his art.

Within the general character of pure negro art there are varieties and types which correspond and are peculiar to different localities, as if in each locality an original conception of a type had been the object of subsequent ritual repetitions, forming finally a standard. But all types of African sculpture have the same cause for their production and follow the same plastic principles.

It has been observed that, for the primitive mind, the first criterion of life is movement, as the first manifestation of life to attract an infant's attention is also movement or action.

That first criterion of life, movement, is always present in all African art. Gesture, the action or movement of form, is the element that gives it its expressive power, for it is not the conventional gesture which translates a transitory emotion, but the one which fixes the plurality of a thing or an indi-

vidual. In all negro sculpture there is a plastic gesture realized by simple geometric forms.

The triangle, the rectangle and the circle are the basic plastic elements of negro art. With the combination of these elements the negro solves all his plastic problems, proceeding by abstraction, that is, by expressing the particular properties with which form impresses him most, apart from other properties which might constitute the object and which he is not able to perceive. Form is understood by the negro in its simplest properties. In representing it he does it in its simplest terms, in geometrical figures of the different parts of which it is composed. In negro sculpture each part of the whole keeps its individual significance, not *per se*, but in its function or action. In a negro mask, it is the look and not the eye that it expresses, the sound of the voice and not the mouth, the gesture, the character of the face and not the face itself, and with geometric figures representing the parts, an expressive form of the whole is built.

There is little doubt that the material the negro always used for his work contributed in part, or, at least, easily lent itself for the geometrical structure of his sculpture. The negro works mostly and almost exclusively in wood and he works on it as if following the suggestions made by the material itself to express its own plastic resources. He draws from the wood the geometrical form with which he understands nature, he expresses it with the intense meaning a single line has to him and with his comprehension of the meaning of geometrical figures; he constructs his forms by his peculiar conception of their relation to each other, in order to attain an expressivity of ensemble equal to the terrific feeling he has for the invisible world created by his imagination.

Negro art has brought into our civilization new images, new forms, new constructive elements, devoid of all literary subject, in which there is no philosophy nor poetry. Negro art has brought to us a new point of view in æsthetics, and has had a direct influence on contemporary painting. It is the basic cause of the school known as cubism and the schools that derivate from cubism.

When negro art began its influence on the painters of the modern school, some twenty years ago, nothing was known of its *raison de être*. No biography interest was attached to negro art. The artists who were in search of the new, trying to break away from the traditions of classic art, found in African sculpture a new standard of form and proportion, discovering a way to transpose the visual reality into an abstract and emotive form. Modern artists understood the significance of the plastic gesture of negro sculpture and applied it to their own art. But, to arrive at pure abstract art, the painters fol-



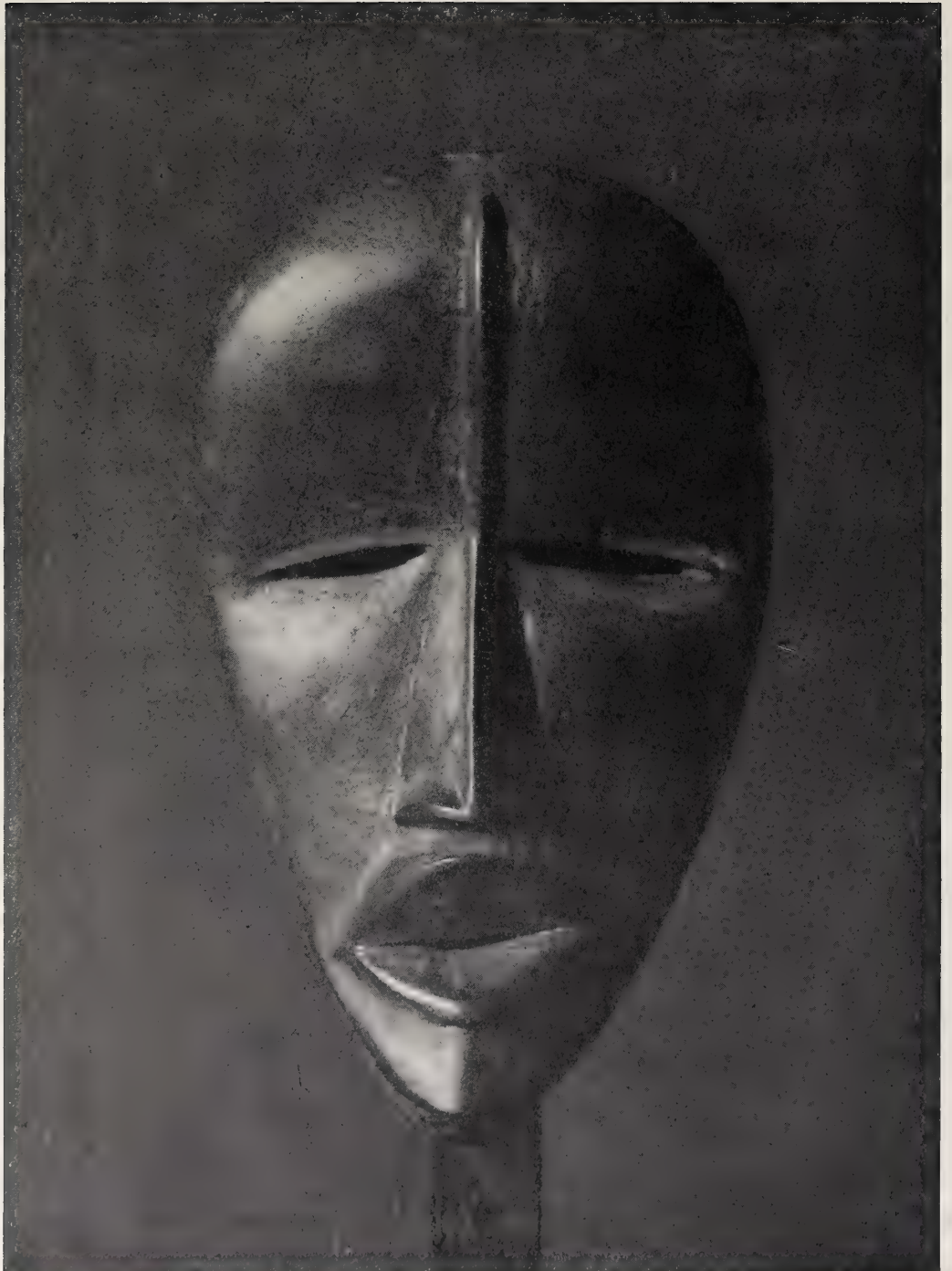
MASK, AFRICAN NEGRO
Photograph by Charles Sheeler

lowed an evolutionary process. At first the negro system of geometric figures was adapted to realistic forms, arriving later, through an intellectualization of perception, to get at the abstract geometric forms suggested by reality itself. And what the negro did by instinct the white man did by analysis.

It was through African art that cubism and abstract art evolved; but, in turn, it was through cubism and abstract art that African art came to be understood in all its æsthetic significance.

The adjustment of mind to abstract art has been difficult and even painful to accomplish for the spectator. Seldom are people willing to change or enlarge their point of view in art matters, and when they lack a realistic or known point of departure, they condemn any art to which their mind cannot adjust itself. Geometrical and abstract art has been declared esoteric and fanciful and without meaning to the uninitiated. Proof to the contrary is furnished by the fact that the influence of negro art has not only been limited to such an arbitrary and controllable art as painting. Its influence has reached the field of photography, proving by the unbiased means of the camera that a geometrical expression of form exists in all things and that this is the basis on which we are primarily impressed by objects.

The introduction of the principles of negro art to modern painting does not, in any way, constitute



MASK, AFRICAN NEGRO

Photograph by Charles Sheeler

a retrogression; it constitutes a positive progression. Negro art, although it is the product of a primitive mentality, is not either rudimental nor elementary. It is basic, it is a complete and solid foundation rooted deeply in the ground of man's first conception of the outer world, in which his brain, clear of all prejudices of education, receives direct plastic reactions without passing them through theories nor adapting them to dogmas. From that foundation modern art built up its new style of painting, taking

a new point of view of æsthetics, with a larger scope, which does not stop at the transitory images of things, but goes much more deeply into its plastic essentials.

Negro art has been to the white man a fecund revelation. It has reawakened in him æsthetic qualities that were obliterated by his own civilization and, in bringing them back to him, he adds them to his already acquired knowledge in order to go forward into the realm of art.



MASK, AFRICAN NEGRO

Photograph by Charles Sheeler

MARCH EXHIBITIONS

By ALEXANDER BROOK

The Pennsylvania Academy—1923

AN academy exhibition is never altogether discouraging; one knows that there is an end to all things, even academies. In the words of the Philosopher (I quote from memory): "Perfection is finality, finality is death, nothing is perfect. It has lumps in it." This directed towards a plate of porridge. Now some may like porridge, and that is all right too; but it is always the same, excepting at times it may be thinner than at others, and occasionally it has lumps in it. The Pennsylvania Academy's one hundred and eighteenth annual exhibition is mightily thin gruel. Of its kind it is perfect, but I am not of its kind, and if I blushed it may be for this reason. One cannot take a moral stand in art, but since I do not remember seeing any art there, . . . I will, however, be generous, and waive the opportunity of explaining the pictures that shocked me, and of getting up a petition for purer and more dignified exhibitions in the future.

One notices the visitors strolling aimlessly about the galleries, squinting their eyes, their heads tilted to one side, stepping back to get the effect, whispering to one another that they like that portrait, that they do not care very much for the tone of the green landscape, that so-and-so's canvas is not as good as the one that won the prize in 1912. But their temperature remains the same always, and in this they are in perfect accord with most of the artists. Not so when they attend a showing of "maniacal moderns." They there take the attitude that the "extremists" exhibit for the sole purpose of making them mad and they act accordingly. I once heard a woman, who anywhere else would be a passive, kind, motherly person with a well-balanced temper, stamp her foot and proclaim with venom and a flushed face in front of a Bouché: "It makes my blood boil." Bouché, of course, is to be congratulated. I imagine it takes a great deal to make that woman's blood boil. Bouché did it with such a small canvas too; and what a lark it must have been for her; what an adventure!

It is interesting to note the qualifications necessary to win the Mary Smith prize. The catalogue informs us that "the prize will be awarded to the painter of the best painting (not excluding portraits) exhibiting at the Academy, painted by a resident woman Artist for qualities ranking as follows: First, Originality of Subject; second, Beauty of Design

or Drawing; third, Color and Effect; and lastly, Execution." The prize was won this year by Isabel Branson Cartwright with "Portrait: H. B. S." It is a picture of a perfectly normal-looking man with a white moustache, blue coat, collar, necktie, white felt hat, holding a pipe in his hand, and in the background there is water and a yacht. In my opinion there were more original subjects there than Miss Cartwright's. Let us take, for instance, Gertrude Fisher's picture, entitled: "Sunday Morning." It is a picture of a perfectly normal-looking man with a white moustache, glasses, but minus a necktie. Possibly he may be wearing one, but his beard hides the front of his collar and could easily obscure a bow-tie. He is reading a newspaper (we presume a Sunday paper), and for a background there is a calendar. Now right here is where the originality, mysterious originality, enters: the artist has cleverly veiled the month and year and many of the dates by a poetic haze and leaves one wondering: What Sunday was it? The year? The month? Is not this a novel, and piquant idea to keep the public forever guessing which hand holds the peanut, so to speak?

"At the West End: Provincetown," by Katherine L. Farrell, is also a subject that has never been treated before. But then her color and effect is not what it might have been. Margaret Richardson has painted a portrait that is called "MacGillavray Tartan." I do not recall ever seeing this particular kind of tartan painted before. In fact, if it were not for Miss Richardson I should never have known it existed. This is just a selection of a few of the women painters represented, who had, to my mind, more original subjects than Miss Cartwright. I think also the catalogue should be more explicit on the next point and inform the visitor if the jury decided whether "Portrait: H. B. S." had beauty of design or drawing. It is very significant that they do not demand both, as that would make the prize too hard for anyone to win and would be really too much to ask of any painter. The third point, if you will remember, is color and effect. I will say naught of the color save that it had a disastrous effect. As for the last point, the execution, it was indeed capital punishment in its truest sense.

There is a picture there that was unfortunately painted by a man, but had it been by a woman, and



PORTRAIT
Pennsylvania Academy

CHARLES HOPKINSON

had it been my privilege to award the prize, I should certainly have given it to Arthur Spear for all of the specifications named above, particularly the first. The picture was called "The Shower Bath," and it revealed a happy young girl standing on tip-toe in a rainbow. This is a very kittenish picture, and one would suspect the artist of playing a prank. While on the subject of titles, I recall standing in front of Philip Hale's canvas and repeating his caption "Shimmer of Summer"—over and over again. It began gradually to twist my tongue until finally I commenced saying, shimmer of summer, shimmer of shummer, shimmie shummer shimmer—she sells sea shells, etc.

Sidney Dickinson has a large canvas of a very realistic nude. One man remarked to another that she looked as if she were powdered all over. Just fancy that. Louis Mora in his "Spanish Dance Rhythm" is very up-to-date in that his good old-fashioned dancers appear to be wearing the galoshes

so popular with a considerable number of the young ladies of today.

There are a few canvases one can still cling to before submerging for the third time. Samuel Halpert has two; one in particular is a very good example of this artist's work. Hayley Lever has a spirited canvas, "Wind," which is well hung and lends snap and vigor to the room. A small study by H. E. Schnakenberg is especially noticeable. His work always takes its proper place, regardless of whether it hangs at the Independent or here at the Pennsylvania Academy. George Biddle has a large decorative painting and a wood-carving. This latter was the only piece of sculpture in the whole place possessed of any form or solidity. "Mother and Child," a canvas by an artist with whose work I am unfamiliar, is a cross between an old master and a Louis Eilshemius, the result making a very diverting thing. I was impressed by the black marble pillar, which, if placed in the hands of the child,



LANDSCAPE
Pennsylvania Academy

MILDRED MILLER

would be mere putty, so robust is he. I remember the painting but have forgotten the painter's name.

A full-length portrait of such a nice young man in green trousers painted by Frances Cranmer Greenman adorns the north corridor. Though not well painted there is a likeableness in the spirit in which it was done. No pretence is made to art with a capital A, nor to high-brow knowledge or extraordinary cleverness—it was just painted, and there it is for you to take it or leave it. For this refreshing quality I was extremely grateful. Perhaps the artist hummed gently to herself: "I shall be Queen of the May, Mother, I shall be Queen of the May" whilst painting the portrait of Dewey Albinson. Opposite this is Kenneth Hayes Miller's "Bather," painted with mature comprehension and a fundamental understanding of his material. Meticulously studied, yet simple and direct, its charm does not reveal itself immediately, but gradually it grows upon one that here is a very remarkable painting whose calm appearance but hides weightier and more forceful attributes.

There are others, I suppose, but not many others, nor do these few remove the heavy gloom that hangs low from the ceiling, it being too great a task to ask of them. If one is feebly amused upon first entering, this feeling soon vanishes away, for unless one is hard-boiled, one's sensibilities revolt. So long was it since I have been to an academy exhibition that I had ceased to realize how bad it actually can be. I recalled the sublime words of our President: "It must not happen again." It will, however, and again it will be written about and again the conservatives will call our successors "young ignoramuses" and again will they in turn be called "old fogies" and again and again will platitudes be expressed with pen and brush.

"A weary time, a weary time,
And glazed each weary eye."

Belmaiton Decorative Exhibition

The Second Annual Decorative Exhibition at Belmaiton, Wanamaker, is a spirited show; the object of which is to display the work of the modern decorative artist who has, either through adaptation of period styles or through the introduction of modernism, created a renaissance of decorative art as applied to the home and to public edifices.

Joseph B. Platt and Victor White show some of their designs for the huge mural decoration, recently executed by them for the Wanamaker Show in Philadelphia. There are eleven panels in the decorative ensemble, and these sketches are one-third the actual size. A photograph of them as they hang in the store gives one some idea of their decorative

quality and their dimensions which, by actual measurement, are one hundred and sixty feet long and fourteen feet high. Robert W. Chandler has contributed two examples, one a panel and the other a screen, both energetic statements of an ingenious brain.

Robert Locker heads the list for charm. His decorative paintings on silk, helped out here and there in some cases by touches of silk embroidery, are very, very good.

That versatile artist, Hunt Diederich, has a characteristic assortment. He has now adopted cross-stitching for his cats and cock fights. It is never necessary for Diederich to search for new subjects; whenever a change is desired, he finds a new substance and with it does something exceedingly amusing that can be enjoyed with a fresh eye. George Biddle has a heterogeneous collection that includes batik curtains, hand-colored jugs and plates, marquetry trays and table, block prints and a concrete head. He has chosen a path somewhat parallel, though not similar to that of Hunt Diederich, in that his expression takes form in many media, all of which he handles with fluency and dexterity. Some others exhibiting are Earl Horter, June Platt, Everett Henry, Leslie Saalberg, Charles Prendergast, Henri Caro-Delvaile, William Zorach, Joseph Stella and Paul Thevenaz, whose unfortunate death three years ago deprived us of a very brilliant artist.

The Society of Independent Artists

The general aspect of the Seventh Annual Exhibition of the Society of Independent Artists is altogether different from the first or second exhibition,—or so, at least, it seemed to me. In the former assemblies, serious students of art, having no opportunity to show their work elsewhere, jumped at the chance of throwing the gauntlet to the Academy, and of proving their worth to those near-sighted gentlemen. Their masters, who reside in the summertime at Provincetown, Gloucester, Woodstock, Monterey and other such places, joined the Society to prove their liberal and all-embracing spirit. I miss the masters and their students this season more than any of the other absentees. Formerly I was reminded of a huge waste plain, across which, and a few feet in the lead, would strut the master with troubled brow bearing a more or less dilapidated laurel wreath slightly askew, while in his wake would trail numberless followers, pushing perambulators containing paints, brushes and easels, with lunch boxes slung over their shoulders, and nearly all looking extremely perplexed and over thirty.

The masters then, for no apparent reason, would call a halt. Halt they would; and about him, forth-

with, would cluster his disciples, erect their booths and peddle their dried herring and soda-pop. There are still booths, of course, but they are small in size and number; and they play but a small part in the current exhibition.

I have a soft spot in my heart for these people, since I, too, have gotten housemaids' knee on such doorsteps. The present display is characterized by the work of the directors of amateurs, and of those who still believe that empty bomb shells will explode and frighten the populace. This may sound as though I did not enjoy the exhibition. I did, however. It is more exhilarating than I had remembered it, very well arranged and most cheerful in aspect. What, for instance, could be merrier than "Benjamin Franklin at Court in France, 1778," by Laybourn-Jensen? Benjamin smiles complacently, many beautiful ladies in full glossy skirts, surround-

ing him, whilst one is crowning him or removing his hat, I could not ascertain positively which. I liked this picture and the Landscape with Cows by the same artist even more.

Florine Stettheimer's portrait of Carl Van Vechten is a remarkable piece of painting. The color is in defiance of that hackneyed phrase, "good taste." If one can appreciate a pair of colored people, dressed as they are on special occasion in gaudy colors, ear-rings, rings, shoe buckles, scarf pins, watch chains and gold-headed canes, sitting within a yellow taxicab, then certainly one should be able to appreciate this portrait. It is beyond doubt the best canvas of hers that I have ever seen, and the black, which she uses exceedingly well, helps to make it so, again assisting my comparison between it and flashily dressed darkies. If France has its Marie Laurencin, we have our Florine Stettheimer, and let



LANDSCAPE
Society of Independent Artists

JULIA KELLY
March Exhibition



PAINTING

Courtesy of Brummer Gallery

BERNARD KARFIOL

us hope that we will be as proud of her as they are of Mlle. Laurencin.

A canvas painted from an altogether different point of view is the "Girl in Blue," by Elizabeth S. Clarke, a portrait of a very lovely blue-eyed girl with an abundance of beautiful brown hair, and attired in a soft silk dress. This is obviously what the artist tried to do, but she got that plus something else, without being naive; for she has evidently learned all sorts of things in school and learned them well. The picture has that force and arresting quality (to a lesser degree to be sure), that one finds in Derain. I should not be surprised were this work accidental; but should she have more pictures of the same sort, I should like to see them. However, I must not tell Miss Clarke this.

Two other paintings in more or less the same manner and sentiment, by Nic Schwartz, are amusing; and had they been done fifty years ago, we would call them quaint. At that time, they would have been for "home consumption" only.

Frueh has one of his customarily good drawings. Baylinson, Walter Pach, Mell Daniel (Number 133 I enjoyed more than the other), Louis Eilshemius

(who has an artistic counterpart in the Mexican contingent, A. Cano, a full-blooded Indian), Dorothea Schwarcz, Charles Duncan, John Sloan, Marguerite Zorach and Shimizu are just a few of the other artists who have representative work of especial interest.

John Storrs at the Société Anonyme

The Galleries of the Société Anonyme are showing this month the work of John Storrs, a sculptor who has spent much time studying and working abroad. Three years ago he was reintroduced to America by the Folsom Gallery. It occurred to me, while there, that if this work were directed more toward the decorative arts, we should see some very interesting results. John Storrs himself illustrates this by his design for a doorframe. The piece on the mantle automatically becomes part of it; and the rooms take possession of all the other examples likewise, much as they would of well-selected furniture. But objects of art, in the highest sense, are not apt to be so completely absorbed into the apartment that holds them. They more often take possession of the room than the room of them. Judged by this stand-

ard, John Storrs' things lack that force which asserts itself in any surroundings, and stands alone.

Max Weber

When this article appears the Max Weber exhibition of fifty items will have completed its run at the Montross Galleries. It was, however, of such importance that we will remember and look back upon it as one of the outstanding shows of the year. Max Weber has long been a figure in American art, and was one of the first men to perceive and assimilate the ideas of the more advanced French painters, and to bring them to this country. In these recently shown canvases some of the subjects depict characters and scenes of a biblical nature; but the work itself is of a determinedly individual kind. Max Weber knows the value of all he paints,—textiles, match-boxes, noses, etc., and the result is an ensemble of detailed interest. In certain canvases such as the "Pattern-maker," it is Weber who deserves the title.

"Conversation" is a canvas that I particularly like. But as a rule, his work is possessed of fuller form than stands out in high relief engrossing one's entire attention. One feels that the artist knows beyond a doubt exactly what he does, for it is easy to see that the execution of these things does not come easily, but is worked out with care and with an all-absorbing concentration that in turn grips the beholder.

John Marin

Following the Weber show at the Montross Galleries and beginning March 6th, there will be shown the recent work of John Marin, comprising thirty-one examples. It has been my misfortune to be able to see only one of these, but if the rest are as masterfully handled as this one, we may look forward to a display of unusual interest. Twenty-eight of these water-colors were done in Maine and the other three come under the title of "Pertaining to Down Town, New York."

Bernard Karfiol

One feels, when viewing the work of Bernard Karfiol, that here is a man whose outlook on life is deeply serious and whose painting plays the most important part in his existence.

Of a nature apparently painstaking, he has worked out for himself an expression—though not



SCULPTURE JOHN STORRS
Société Anonyme, March Exhibition

altogether devoid of foreign influences—very genuine and truly charming. He approaches his subjects with intense reverential feeling and depicts them always in their most virtuous, if not their happiest, habiliments. This feeling is vividly expressed in "Child with Apple"; and all his other pictures, particularly those of children, of which there are quite a number, have the same delicate and religious trait.

Karfiol's exhibition of twenty-five paintings in oil and five drawings will remain at the Galleries of Joseph Brummer until March 10th. This work covers a number of years, and shows a period of steady development, but retains always that tenderness which is so very personal to him.

WILLIAM H. GOODYEAR

By ALLEN TUCKER

I NEVER had the fortune to meet William H. Goodyear. It is a pity that we live near people whom it would be a great benefit and delight to know and, owing to mischance never come in personal touch with them, for, after all, personal contact remains one of the most important influences in our lives. We see a man for a moment and thereafter we, whether we know it or not, are changed; for better or worse we are different after each contact we make; so that seeing notices of the death of William H. Goodyear, and hearing definitely what one had only heard vaguely that he was one of those rare personalities who vitalize and enrich all with whom they come in contact, my regret at having missed the opportunity of knowing him is acute.

His activities in art were many, writing, lecturing, management of museums, and always with the springs of youth running in him through all of his seventy-six years. A remarkable man and a man who did more than his share of constructive good in the world. It is, however, about his work on the refinements in architecture that I mean to speak.

The first time I heard of such a thing was when as a boy, I was being shown over the cathedral of Amiens by the old verger, who pointed out the double movement of the nave piers and said that Ruskin had shown this curve to him and told him that the nave piers of Cologne were straight and that was one reason why Amiens was large and impressive and why Cologne left one entirely cold. We had all been told of the refinements used in the Parthenon, how the steps curved, how the pediment bowed forward, and we were also told that was because it was the best building made by the most artistic people who ever lived; and there the matter rested until Goodyear really went into the subject.

He studied and measured St. Marks, Pisa, and many of the French Gothic cathedrals, and found that in all these buildings of different times and different localities there was a careful use of subtle movement all through, a movement, not to correct optical error, such as the raising of the ends of hammer beams or the thickening of the middles of tie beams in Gothic framing, but a subtle movement for the sake of the play of the line, for a marking of the rhythm, and that this subtle movement is what makes the quality and power of certain buildings; and when these buildings are copied, or partly copied, and these heretofore delicate happenings left out, that the copy is an entirely dead thing. These

movements are like the living paint or the contact of the hand of the sculptor. When that is left out, all the fabric of design and balance and arrangement, so easily talked about, falls to pieces before one's eyes.

Goodyear took very accurate photographs and, in spite of the natural outcry, proved that these movements were intentional and carefully made, proved it by showing that the stone was cut with these movements, that they were not the result of settling or sagging as the dull opposition asserted.

Pisa, of course, is so full of the exuberance of these movements that while few notice the lean of the Baptistry, or the forward and back swing of the front of the cathedral, everyone must see the lean and the return curve of the campanile; and Goodyear settled once for all, that this was made as it is intentionally, was just a wild outbreak of the kind of thing that everywhere was practised.

Since Goodyear has shown these things, many of them are easy to see without measurements. In many of the Arab courts the middles of all the sides curve in toward each other, giving a most delicate play to the line of the columns. In some cases, as in the nave piers of Toledo cathedral, the displacement is a matter of feet. In nearly all plans in the ordinary books these displacements are not noted. Either they were not seen, or if seen, were supposed to be errors and, it was thought better to give a corrected plan rather than follow the vagaries of the mediæval mind. Goodyear was the first man really to make accurate drawings and photographs, study the facts and draw his conclusions from the facts and not draw inferences from previously formed conclusions.

I have been told, by the way, that the frames of the old houses in this country are built with a batter, which accounts for their attitude of stability. I rather think that in this case the batter grew out of constructive considerations, but after Goodyear's studies it is hard to say that when a certain change from straightness was made, there was not the intention of giving the movement which is life.

It seems to me that this whole matter of delicate subtle movement, this imparting of breath to the building, could be studied by present-day architects with some advantage to present work.

The world of art certainly owes Goodyear a debt for his going into and after the essence of things, for his proof that art, no matter how solid the material, nor how large the scale, is always a question of the touch, the actual touch of the master hand.

IN THE TENTS OF THE AGAIL

By JOHN DOS PASSOS

I.

The canvas over my head
shakes to the sibilant beat
of the allnight rain.
Outside the rainshaken tent
the hobbled dromedaries
bubble and crunch at their cuds
and the sentry crouching beside the embers
sings

 a frail thirsty song
 of Kerbela and how Hosein
 the gentle whitebearded martyr
 was cut off from the wells
 and died parched in the desert
 and his sons with him
 and how his mother Fatima
 very holy flesh of the Prophet
 was taken a slave to the Caliph,
 and whoso weeps for Hosein,
 bears thirst for him
 for him shall Hosein weep
 on the last day.

Outside the tent the rain continually shakes,
the camels groan and bubble through the night
and the sentries call out from the fires
and afar off sometimes there is a shot
and a bullet sings across the stony hills.

Romadi

II.

The men of the black tents
rein their ponies in hard
at the crest of the hill.

Scattered dots along the sky rim
and a sharp smell of camels on the wind.

The men of the black tents
ride singing in pairs
guns loose in their hands
towards the scuttling caravan.

Their ponies lope like hares
across the stony plain
and they sing as the guns snap
and the bullets whine high
and the camels plop to their knees
on the sand of the watercourse
and sāāgbellied Bagdadi traders

and lean money-changers from Scham
tumble off padded saddles
out of redcushioned litters
to crouch and cuddle among the veils
of their shrill-squealing women.

The men of the black tents
sing as their ponies dance
on stiff slender legs
about the huddling caravan.

In the midst of the great sweep of flints
dead purple from sky's rim to sky's rim
bales drop like ripe fruit
from the backs of plunging baggage-camels,
split like pomegranates, spill
over the flint heaped plain
crimson and carmine and cinnabar
jade green and parrot green
winecolor of the rugs of Shiraz
spicesmells of the gardens of Herat
stringy blond tobacco from Rasht
Ispahani cloaks of camel's hair
embroidered with patines of gold.

The men of the black tents
jump from their ponies
with flashing kohlblackened eyes
red nostrils distended
bony claws lean, eager
for pawing the fine mesh of silks,
windblackened backs and arms
hardmuscle as the flinty hills
itching to loll on the gay down of rugs.

The men of the black tents
their rags caught together with cartridge belts
stride forward slowly
against the caravan.

Wadi Swab

III.

From our feet to the sky's rim
the plain is ribbed and cracked
like alligator hide.

Interminably we sway
and our heads nod
to the long padded strides of our camels.

An indigo wind
flows madly fast
choking,
tearing at our faces
with sudden ice claws.

The wind of Damascus

And at sundown we saw
in the hot west,
purple rank-forested mountains
and a great topaz town
full of cypresses of jade
and minarets of amethyst.

With the dawn
the wind of indigo
soops down in our faces
across the empty waste
ribbed and cracked
like alligator hide
from our feet to the sky's rim.

Scheib War

IV.

Képis, two caps, a felt hat and a derby, headless
on the rack; a muffler dangles, an umbrella. My
hat among them. The doors swing. . . .

Table, two rows of green white jowls (*comme
on s'ennuie*) munching razorscraped jaws face the
catsup bottles, pickle-pots; collars constrict the veins
on flabby necks; knives and forks tinkle with little
zigzag ascetyline glints (*dans ce sale pays*). Eyes
in sideglances (*comme on s'ennuie*) purse minds
in tight (*dans ce sale pays*) like clasps on the mouths
of pocketbooks.

My shoes creak as fed I make discreetly for the
swinging door.

And yesterday
I rode a grey stallion
into the first olive garden
and day before yesterday
squatted in the full wind
I ate dates fried in ghee
at the right hand of Jassem er Rawwaf
in the red cave of firelight,
and watched Hasoon staunch the blood
from his cut foot in hot embers
and leaned my head back on the bale
of stringy yellow Persian tobacco
eyes gashed by the sharpscented smoke
legs pricked by the sharp desert flints,
and listened to Saleh
teach his frail thirsty song
of parched Hosein and Kerbela
to slenderwaisted Ali
whose walk when calling and calling
he led back to camp the fortytwo camels
was a procession of kings returning darkly
carved on a mountain
in triumph,

and wondered
watching the barbed flames of wormwood
why Nuwwaf rode off that day
on his great whitebearded dromedary
without eating bread
curlybearded Nuwwaf,
wind lover, cunning in the four directions,
who when he laughed brandished steel
out of kholblackened eyes.

Esch Scham



LANDSCAPE
Anderson Galleries

VINCENT VAN GOGH
Photograph by Charles Sheeler

MODERN FRENCH CERAMICS

By HARDINGE SCHOLLE

THE group of French potteries, which forms an important part of the modern decorative art collection recently exhibited at the Metropolitan Museum, illustrates in an interesting way how the minor arts, as well as painting and sculpture, are breaking with established form and achieving individual expression.

A revival of enthusiasm for the art of the ceramist took place in France in the last quarter of the nineteenth century, following that long period of decadence during which the great factories at Sèvres and Limoges produced imitations of earlier historical types, especially those of the eighteenth century. A fresh impetus never came from these venerable centers, despite the fact that one great artist, namely, Rodin, designed at Sèvres in 1880. They continued to turn out those morbid atrocities which littered the drawing rooms of the eighties and occasionally appear at the auctioning of the effects of ancient primadonnas. It was from a distant quarter indeed that the new winds blew.

In 1876, the first exhibition of Japanese art was held in Paris. It aroused great enthusiasm and interest and no one was more impressed by the beauty of the Far East than Jean Carriès, a sculptor. Stoneware was the medium employed by Japanese potters just as porcelain was employed by the Chinese, and it was to the development of glazed stoneware that Carriès devoted himself. About his

leadership there arose the so-called group "*des arts du feu*," which included such names as Chaplet, Bigot, Dalpayrat, examples of whose work may be seen in the Museum. At the Paris Exposition of 1889 a retrospective exhibition of ceramics was held, and the modern movement may truly be said to date from that time. France shared the honors with Denmark, the former winning her place of distinction through that development of glazed stoneware which became the favorite medium employed by the group "*des arts du feu*." The importance of their work lies not alone in the brilliant development of Japanese technique in the treatment of their material, but in the establishment of ceramics as objects of art which were cherished by collectors as they have always been in Japan and China.

The most brilliant artist of this group was Auguste Delaherche who began to work in the early eighties. Like his contemporaries he went to Japanese potteries for his models, always avoiding servile imitation, and never losing sight of a purely artistic intention through absorption in technical problems. Although primarily a tireless experimenter he never lost that originality of invention which may be observed in the plate with a curious



VASE

LENOBLE



VASE

METHEY

spiral swirl in the center about which flow subtly colored glazes of pinkish yellow. In depth and richness of color many of Delaherche's pieces rival their oriental prototypes. He could recreate with great sensitiveness the delicacy of Chinese porcelain, in the white cup with the perforated border in a floral design.

Of the newer men who are now working in France, three are represented: Decoeur, Lenoble and Méthey. Decoeur employs eastern potteries as his point of departure. A beautiful gray and white stoneware vase shows a Japanese provenance while a pinkish dish, fine in shape and color, harks back to Persia. One of the best examples in the collection is the deep blue vase of dull glaze which has the quality of lapis lazuli.

Lenoble depends less upon oriental art and places bands of modernistic design, rather subdued in color, on neutral backgrounds. A good example of

his original art may be seen in the grey crackle vase with bands of stylized floral design.

At last, in Méthey ceramic art definitely takes its place in the new movement. Méthey found a sympathetic medium in enamelled earthenware, which he treats with extraordinary brilliance and depth of color. He has a predilection for human and animal forms, stylized as in classical pottery, which may be seen in the illustration. His sympathies are with his contemporaries and it is from the great painters of our day that he takes his cue. His brilliant use of crashing color suggests the palette of Matisse. In the Méthey plate here exhibited, with its thick, almost clumsy form, its welter of red, purple and gray tonality flecked with yellow, we see the fecundity of the artist's imagination, freeing himself from the past and creating new variations of beauty for the ceramic art of the future.



FIGURES OUTDOORS
Courtesy of Durand-Ruel

PAUL GAUGUIN
March Exhibition

A HANDBOOK ON RUGS

Reviewed by FRANCES MORRIS

ANTIQUE RUGS FROM THE NEAR EAST BY WILHELM BODE. Third revised edition with contributions by Ernst Kuhnel. Translated by R. M. Riefstahl, Ph.D. Published by E. Weyhe, 710 Lexington Avenue, New York, 1922.

AMERICAN collectors and students interested in antique rugs will welcome the English version of Dr. Bode's handbook on the subject, recently prepared by R. M. Riefstahl, Ph.D., a recognized authority on the art of the Near East, whose notes on American collections lend an added value to the third edition of this standard work.

It was not until the early years of the twentieth century that interest in rug collecting attained its full development in America. Prior to that time rugs were bought more or less extensively, not as works of art, but in reality more because they introduced a new note in decoration at a time when the average householder was quite willing, if not eager, to be released from the monotony of the Axminster floral garlands and the garish conventionalities of imported or domestic "Brussels" carpets. Just as the great Vienna exhibition of 1891 had stimulated interest in the subject abroad, so with us in a less degree had our Centennial Exposition of 1876 proved a potent factor in focusing the attention of the American public on the rugs of the Orient. Few could withstand the lure of these richly toned weaves, and the floor-coverings of the mid-Victorian "parlour" soon gave way—as had the beautiful Aubosson carpets of the earlier century—to the current vogue. In the case of rugs, however, the consumer, first attracted in a casual way by the novelty of the new mode, in many instances became an interested student, or as the case might be, a collector. Once a prey to this insidious passion, in rugs as in everything else, the victim spends his last copper, or if a kindly fate has furnished him with the wherewithal to indulge his whim, he journeys to the uttermost parts of the earth to acquire a coveted piece which, perchance, may some day adorn the walls of a museum; for when has an American ever allowed grass to grow under his feet when once the *idée fixe* has gripped his imagination?

While in the early days a fine specimen might be chanced upon at a reasonably low figure, the American collector was more or less dependent upon a dealer who was not slow to note the quickened pulse of the market and adjust his scale of prices accord-

ingly. In Europe, however, some of the rarest pieces preserved in museum and private collections have been purchased, like the Rothschild rug, for a paltry sum, from the discarded furnishings of palaces or churches where they had lain from the early days when Venice was trading with the Levant, when eastern potentates were sending costly tributes to western rulers, and when old masters were availing themselves of these near-eastern fabrics to enhance the color schemes of their compositions.

To meet the interest in this subject aroused by the great rug exhibition held in Vienna in 1891, and stimulated by the subsequent publication of several important and monumental works, Dr. Bode prepared this students' handbook, which is today in its third edition.

The material as classified by the author, divides the Persian weaves into five groups; animal rugs with floral patterns, so-called "Polish" rugs and the Indo-Persian rugs. In the five chapters devoted to the Asia Minor group, the conservative attitude of the scholar is noted in his frequent use of the term "so-called," a term precious to those interested in any line of research work—the "so-called" Armenian, early Anatolian, Ushak, Holbein and Damascus rugs. First and foremost in the Persian group stands the great hunting rug, formerly in the possession of the Austrian court, with its central dragons and spirited horsemen pursuing flocks of gazelles and mountain goats through a field of Persian flora, a field protected on all four sides by a superbly designed border wherein winged figures, the Persian genii, are posed against a background of floral arabesques dotted with exquisitely drawn birds. In the same category with this rug are classed the great hunting rugs in the Paris collection, that in the Musée des Art Decoratifs, and the splendid carpet in the collection of the Baron de Rothschild. This latter rug, which is valued today at two hundred thousand dollars, was sold in 1879 by the Marchese Torrigiani of Florence for thirty dollars to the antiquarian, Stefano Bardini, who in turn sold it to the Rothschild family for six thousand dollars; truly a gilt-edged security in this day of precarious stock dividends! Of almost equal interest is the superb rug in the Poldo-Pezzoli Museum of Milan, a piece which the author describes as of rare technical perfection and faultless condition. In this carpet there are neither horsemen nor delicately drawn gazelles such as appear in the Austrian piece. On the other hand, Chinese

dragons protect two Persian genii who kneel before a sacrificial altar beneath the shade of blossoming trees with serpentine branches where picturesque birds flit among the foliage, while lions and tigers disport themselves in a field of characteristic Persian flora. One of the interesting features of this rug is the narrow guard bands between the field and the border which, in this case, has for its design a decorative Persian inscription.

One of the most interesting of this group of Persian animal rugs is that illustrated under Figure 12, from the collection in the Kaiser Friedrich Museum, a magnificent piece found in an old synagogue in Genoa, which doubtless accounts for the havoc wrought in the corner medallions which were cut to destroy the figure prohibited by the Jewish ritual. This rug is especially interesting to American collectors and students, as its mate, which was used at the coronation of Edward the Seventh at Westminster Abbey, appeared upon the New York market about a year ago, and was acquired by Clarence H. Mackey. Closely akin to the woolen animal rug (fig. 13) with its stylistic trees, owned by Prince Schwarzenberg of Vienna, is the splendid tree rug in the Williams collection (fig. 40) exhibited in the Metropolitan collection. This differs from the Vienna piece in having neither the large central medallion nor the animals, but instead, stately cypress trees that rise majestically beyond a maze of blossoming almond branches. Among other important pieces illustrated in this group are two of which America may well be proud of its ownership: the medallion or "cartouche" carpet (fig. 18) and the great animal rug (fig. 21) a mate of one formerly in the collection of A. Thiem, now owned by Professor Sarre of Berlin. These rugs which are now in the Metropolitan Museum, were formerly in the Yerkes collection and at the time of the sale brought \$19,600 and \$15,200 respectively.

The Persian rugs with floral patterns and occasional animal figures, Dr. Bode dates from the late fifteenth or early sixteenth century. A number of beautiful specimens of this type are represented in American collections; for instance, that illustrated in Figure 24, a rug which the antiquarian, Bardini, acquired some years back, when he found a number of valuable pieces in the old Italian churches. This also formed part of the Yerkes collection, and is now owned by Mr. J. Seligman.

Other pieces of note referred to by the author may also be studied in our local museum, several in the collection bequeathed by Mr. Altman, and one which Dr. Riefstahl refers to as an important document in rug history, a large fragment designed in a pattern of scrolling arabesques and an occasional horseman, lent by Mrs. C. F. Williams. There are several rugs of this type also in the private collection

of Senator William H. Clark. The greatest rug of this class is that preserved in the Victoria and Albert Museum, woven in Kashan in 1539, one of the few dated pieces in existence. An Englishman traveling in Persia in 1843 discovered this carpet in the Ardebil mosque, where it remained until shortly before its purchase by the Victoria and Albert Museum in 1893. An almost identical piece, but much cut, appeared in the sale of the Yerkes collection in 1910, and was purchased by Duveen Brothers.

The so-called vase carpet represents the work of a different locality and serves as a link between Persian floral rugs and the Armenian group designed in archaic leaf and dragon patterns. The flora in these vase rugs retain in many instances all the delicacy found in the finest Persian pieces, but while the pattern is built upon a framework of angular branches with blossoms springing from rigid stems that have none of the exquisite rhythm found in the graceful arabesques of the great period, the motives have not yet attained the stiff formality of the set leaf motives that characterize the Armenian type of pattern.

For illustrations of the Indo-Persian group, the author again turns to American collections, namely, the two great Indian carpets presented to the Museum by Mr. Morgan, the superb pieces in the Altman collection, those of the Widener Collection and the notable animal rug in the Boston Museum, specimens which in every instance are comparable to any in European collections.

Asia Minor rugs, to which the closing chapters of the handbook are devoted, form one of the most alluring subjects in a field replete with interest. In this group the early schools of painting have proved an important factor in dating the various types, and Dr. Bode's exhaustive study of the masterpieces in foreign museums has placed at his disposal a wealth of documentary evidence invaluable in determining the periods of oriental carpets. While most of the illustrations of this section of the book are taken from the collections of private individuals and museums in Europe, thanks to the generosity of some of our enthusiastic collectors, it is no longer necessary to go abroad to specialize in this line of study, as the rugs lent to our own Museum by Mrs. C. F. Williams, of Norristown, and the Davis estate, and the recent munificent gift of Mr. J. F. Ballard, of St. Louis, duplicate in nearly every instance those referred to by the author, always excepting that rare weave (fig. 63), the early phoenix and dragon rug of the Kaiser Friedrich Museum. Important in this group is the garden rug, a type of especial interest just at this time as the only two illustrated are now in America: the one (No. 57) belonging to the Williams collection, which Martin dates as of the fifteenth century—now exhibited in the Metropolitan Museum collection, and the other (No. 59) a

carpet from the Lamm collection, Naseby Castle, Sweden, recently shown at the American Art Galleries, where it was sold on February 24th to Mr. Ballard, of St. Louis, for \$5,600; both rugs are described in Martin's great work on oriental carpets.

The chapter on the so-called Polish rugs furnishes some interesting paragraphs as to the provenance of these fabrics, a topic widely discussed in recent years among rug enthusiasts. This term was first employed in connection with a series of rugs exhibited in the Paris Exposition of 1878 by Prince Czartoryski and attributed at that time by experts to the manufactories of Mazarski in Slucz, an attribution which has been proved erroneous by Dr. Bode who classifies them as Persian fabrics of the seventeenth century or earlier.

The different variants of the Ushak rugs, the "bird" rugs, the "Holbein" rugs—familiar in the works of the Netherlandish school of painting,—the "Damascus" rugs, now attributed by Dr. Sarre to

the looms of Egypt rather than those of Syria, are all discussed at length and illustrated by exceptionally fine specimens and in these types the collection presented to the Metropolitan by Mr. Ballard is especially rich.

While to many interested in obtaining a working knowledge of this fascinating subject, the great works of Martin, the Vienna publication and that of the Munich exhibition of 1910 will always stand pre-eminent, such publications owing to their great cost, are beyond the reach of the average layman. Dr. Bode's handbook, however, with its scholarly text and many illustrations is available to all and is a valuable accession to any library, however limited in scope. For a notable work of this sort, it is unfortunate that the publisher has chosen not only a mediocre quality of paper, but as well a type distinctly trying to the eyes of the reader, and it is to be hoped that in future English editions the proof-reading will receive more careful attention.



PAINTING
Anderson Galleries

PAUL CEZANNE
March Exhibition



PORTRAIT OF ANNE RECTOR

H. E. SCHNAKENBERG

YOUNG AMERICA--H. E. SCHNAKENBERG

By FORBES WATSON

WHEN, some years ago, I had written an article on Albert Ryder, and received a letter signed H. E. Schnakenberg, indicating that, so far as my unknown correspondent was concerned, I had hit the bull's-eye, I pigeonholed the letter with a comfortable feeling of satisfaction. But it was not gratified vanity alone that made me remember the letter. It was a very fine letter. No mention was made in it of the fact that its author was a painter. It was a disinterested expression of enthusiasm for the subject in hand and an unusually true and serious realization of what Ryder's art stood for. Several years later I met Schnakenberg, and I had known him some time, had come to like and respect his work, before I realized that he was the man who had written to me so sympathetically about Ryder. By that time I understood why he had cared so much about Ryder and why he had thought it worth while to write. It was because Schnakenberg is of the brotherhood of those who are capable of disinterested devotion to an idea.

One of the few things that are certain in this life

is that single-hearted devotion, when applied to work, does get you somewhere. It may not reap the prizes and the money, but there is nothing on earth so sure to put its stamp on the quality of the work. It has put its stamp on Schnakenberg's work.

Schnakenberg is still young, but he is not particularly precocious. He is incapable of flashy or gymnastic painting or those clever, ill-considered mannerisms that bring an ephemeral fame. In every sense he is a slow grower—but there is no question about the growth. In the last few years his work has made a steady and logical advance and his latest pictures reveal a fullness and freedom that were not to be seen in his work even a year ago.

Reserved and thoughtful, there is in Schnakenberg the power to grow steadily and inevitably. Already among the artists he holds a distinctive position. How long before his reputation will spread to a wide public cannot be predicted. The public reputation that an artist makes is so much a matter of luck. It is the artists who make the artist's reputation, and the artists are already making H. E. Schnakenberg's reputation.



H. E. SCHNAKENBERG

Photo by Paul Outerbridge



STILL LIFE SCHNAKENBERG

Owned by Mrs. Willard B. Force

COMMENT

PROBABLY the single man in America who has most thoroughly appreciated the art of Thomas Eakins is Bryson Burroughs. He has occupied a position which has enabled him to make a positive contribution to Eakins' fame by securing for the Metropolitan Museum several rare examples of that master's work. For years he has talked about Eakins to his friends. He has opened the eyes of several writers to the value of Eakins, and now at last the reputation of Thomas Eakins is ripe, and material rewards will be reaped by those who are in at the finish.

Why every museum in America has not already paintings by Eakins is inexplicable. For Eakins is not a modern. The academies have given him many prizes. And smaller museums than the Metropolitan, which imitate that museum, sometimes to their own disadvantage, have entirely overlooked the valuable hint which Mr. Burroughs gave them.

I remember once, when lecturing at one of the larger museums, after showing a slide of a portrait by Eakins, I made the obvious remark that no museum could afford to be without his work. Whereupon one of the trustees of the museum confided to me that he had never heard of Eakins. Yet he was a trustee of an American museum.

Conservative, academic, realistic—all the pet adjectives that are supposed to characterize popular work can be applied to the work of Thomas Eakins. But something there is in him which makes his work hard to appreciate.

When Gertrude V. Whitney sent six or seven of the finest canvases of Eakins to Europe, and exhibited them in Italy, France, and England, not a single critic appreciated him.

But that is easy to account for. What is not so easy to explain is his reputation in our own conservative midst. With half a dozen men of intelligence writing about him, with the most distinguished curator in the country backing him, with a great museum buying his pictures, we find the museums throughout the country accumulating, together with good things, the work of commercial time-servers and neglecting the work of Eakins entirely. Clever Mr. Brummer has seen the light. The museums are bound to be forced sooner or later to make up for the mistakes of those curators who have overlooked Eakins. They could have bought Eakins ten years ago for a very cheap price.

As Mr. Alan Burroughs has pointed out, Eakins is

above all things truthful. No sweetness and no fluff adorn his art.

When a thousand catch-on artists have passed into oblivion, and their canvases are in the cellar, the work of Eakins will stand like a rock with Courbet and the other great realists.

* * *

An event of great interest to artists and collectors is the dispersal of the M. de Zayas collection. Marius de Zayas is an artist, and as such he has been closely involved in the growth of artistic appreciation in this country. Affiliated with Mr. Stieglitz at "291," and later having the Modern Gallery, and still later the de Zayas gallery, he made a remarkable record. For at no time did he compromise in his attitude. When he had pictures for sale or on exhibition they were always pictures which he as an artist, deeply cognizant of the essence of art, believed in.

We reproduce several of the pictures which will be sold. Without exception they have the quality of art in the fine sense, which is apparent even in the black and white reproductions.

* * *

A topic of discussion in the studios has been the organizing of the gallery for painters and sculptors in the top of the Grand Central terminal. The list of lay members has been published, and also the exhibiting artists, for the first exhibition which takes place on March 21st.

From the list of artists it is apparent that the Academicians from John Sargent down and up have joined the organization, but if there is a radical artist in the group the name has escaped me. The rumor has been abroad and many painters have talked to me about it, that modern art, as it is pleased to call itself, will be frowned upon by this organization, that in fact the organization is a bulwark against radicalism and such things in art. With this rumor fresh in my mind I went to headquarters and asked. And I was told that far from being an Academic institution the new organization is nothing more or less than an effort to sell American pictures and sculpture on a broad businesslike basis, and that with fine galleries (the galleries are quite exceptional) and a central position, the hope was to bring to a larger number of people the works of the American artists, without regard to whether the artists were modernist or anti-modernist.



SAINT JOHN
Anderson Galleries

EL GRECO
M. de Zayas Collection



HEAD OF BOY
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VINCENT VAN GOGH
M. de Zayas Collection



DRAWING
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ERCOLO DI ROBERTI
M. de Zayas Collection

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March 21—Afternoon. China, including Royal Worcester, Coalport, Royal Berlin, Limoges, Doulton, Crown Derby, Minton, and old Sevres pieces; French Clocks, carved Ivories, Russian Enamels and Lacquers, Japanese Cloisonne and Bronzes, Silver, fine Rugs, and various Fabrics, to be sold from the estate of the late Mrs. John W. Kauffman of St. Louis, and for other private estates and owners; together with Silver and Silver Plate consigned by a private owner. *On free view from March 15.*

March 22, 23 and 24—Afternoons. By order of the well-known art connoisseur and antiquarian, Joseph Dabissi: Antique Furniture, including carved Chairs and Settees, several in sets; Cabinets, Cupboards, Cassoni, about 100 stools and carved and iron Beds; Fabrics consisting of Capes, Chasubles and Cushions; Wrought Iron, consisting of Andirons, Torches and Gratings; some Laces; a few Majolicas and one interesting Stone Fountain. *On free view from March 15.*

March 24—Afternoon. (Following Dabissi Sale). Antique Chinese and Oriental Rugs and Carpets together with several important Tapestries, consigned by several estates and private owners. *On free view from March 15.*

March 27, 28 and 29—Afternoons (March 28 and 29) and *Evenings* (March 27, 28 and 29). The notable collection of Japanese Prints, Screens and old illustrated Japanese Books on Designs, Flowers and Landscapes, belonging to the late Arthur Wesley Dow, artist, Professor of Fine Arts at Teachers College, Columbia University, and at Pratt Institute, Brooklyn, and for several years Curator of Japanese Art at the Boston Museum of Fine Arts, together with Dr. Dow's collection of colored Wood Block Prints made by him of Ipswich, his native village in Massachusetts, Oil Paintings of the Grand Canyon and Drawings by himself, and other Artistic and Literary Property. *On free view from March 25.*

April 4, 5, 6 and 7—Afternoons and Evening (April 5). The very notable collection formed by the late William Salomon, international banker, philanthropist and art connoisseur, which consists of exceedingly valuable Paintings, rare and beautiful Bronzes, artistic Furniture, Textiles and other rare objects of the French 18th century and the Italian Renaissance, and which includes very important examples in oil of Fragonard, Watteau, Pater, Lancret and Boucher, and a number of Italian Primitives. *On free view from March 21.*



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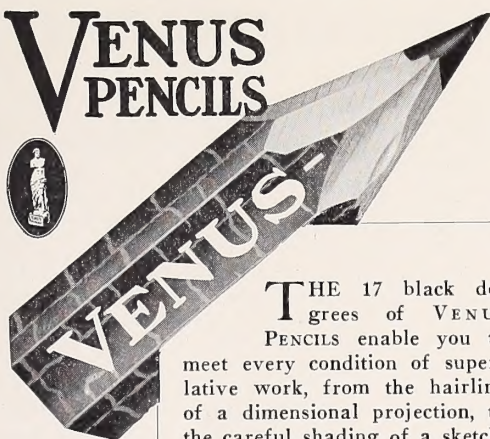
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